

INSIDE THE SCORE

a detailed analysis of 8 classic jazz ensemble charts
by Sammy Nestico, Thad Jones, and Bob Brookmeyer



by Rayburn Wright



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Sammy Nestico



Thad Jones

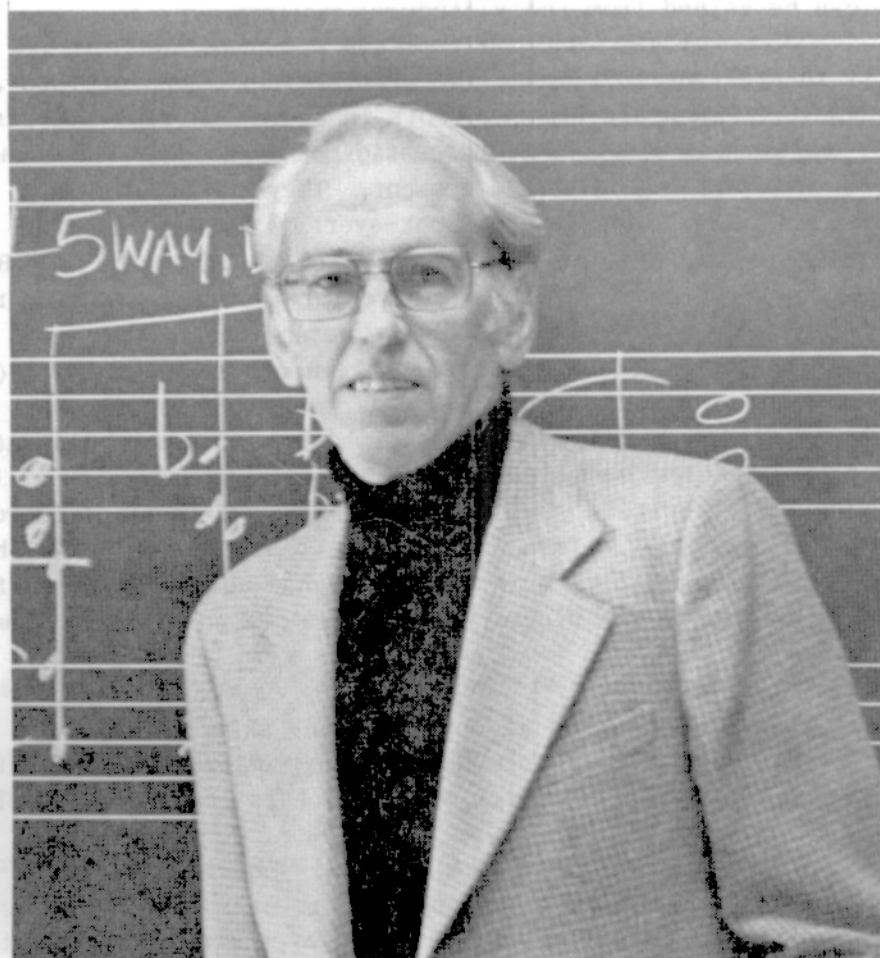


Bob Brookmeyer

table of contents

about the author	1
introduction	2
SAMMY NESTICO	5
"Basie - Straight Ahead"	6
"Hay Burner"	26
interview	42
THAD JONES	45
"Three And One"	46
"Kids Are Pretty People"	76
"Us"	94
interview	108
BOB BROOKMEYER	111
"Hello And Goodbye"	112
"First Love Song"	148
"ABC Blues"	158
interview	179
summary	182
glossary	184
most-used chord types	188
bibliography	191

about the author



Before his death on March 21, 1990, RAY WRIGHT taught arrangers of all levels who attended the Arrangers' Workshop started by him in the summer of 1959 at the Eastman School of Music. Head of Eastman's Jazz Studies and Contemporary Media Program for many years, he also served as chief arranger and co-director of music at Radio City Music Hall and composed film scores for the prize-winning TV documentary series "Saga Of Western Man."

His student writers at Eastman were frequent winners of student arranging/composition contests held by "Down Beat" magazine and the International Association of Jazz Educators (IAJE). Their writing has often been singled out as being a leading factor in creating the distinctive quality for which Wright's prize-winning Eastman Jazz Ensemble was known.

THE PUBLISHER

introduction

The study of full scores of jazz compositions provides a rich opportunity for arrangers and jazz composers to learn the trade secrets of the great writers. Despite the recent availability of such scores, many of these secrets remain hidden. This guided tour through 8 classic jazz ensemble scores is designed to expose the secrets of these works and to realize the insight that can be gained from their study.

It is particularly interesting to compare the writing techniques of Thad Jones, Sammy Nestico, and Bob Brookmeyer. Each has similar roots in the mainstream big band tradition (particularly Basie's) and each is a writer of authentic-sounding jazz lines that make bands swing happily. And yet their writing is very different. They are studied here in the order of increasing complexity: Nestico, Jones, and Brookmeyer. I do not, however, equate complexity with quality -- the simpler scores are deceptively hard to write. But the more complex writing will be better understood if the scores are studied in this order.

I have looked at the various elements that can make a chart sound great (in addition to great playing!) -- voicings, orchestration, textures, melodic construction, position of climaxes, passing chords, substitute chords -- all of which are clearly annotated with the help of an understanding and indulgent publisher. In addition, an interview with each writer reveals his explanations and insight. The appendix includes a table of chord symbols, a glossary of terms, and a bibliography. This book assumes that the reader has had previous study and has a good grasp of arranging. Much can be learned about arranging from the explanations given in this text and in the glossary, but it is not possible to teach the whole subject here.

Voicings have been generously recopied in concert pitch sketch-score form for ease in study. In addition, the exact chord symbols of each passing, substitute, and extended chord have been added on a special staff of the sketch score which is labeled "harmonic details."

Remember that the rules of writing which are noted are not literal rules followed by the writers, but are summaries of the practices that their ears and experiences have led them to follow. In many cases the writers may not think of their writing in these terms, but anyone wanting to learn the secrets of fine writing should study their consistent methods carefully. Concentrate on relating the sound of these scores to the analyses given.

Obviously each reader will dig out answers to satisfy his/her own curiosity, but these guidelines are strongly recommended in using this book:

1. Listen to the recordings of these arrangements. Hearing them makes a crucial difference. All 8 of the charts studied here are included on an **Inside The Score** cassette recording which is available from Kendor. Each of the charts was also recorded on an earlier album:

"BASIE - STRAIGHT AHEAD"

(Count Basie & His Orchestra — Dot DLP-25902)
Includes "Basie - Straight Ahead" and "Hay Burner"

"CONSUMMATION"

(Thad Jones/Mel Lewis Orchestra — Blue Note #84346)
Includes "Us"

"MONDAY NIGHT"

(Thad Jones/Mel Lewis Orchestra — Solid State #18048)
Includes "Kids Are Pretty People"

"THE JAZZ ORCHESTRA"

(Thad Jones/Mel Lewis Orchestra — Solid State #18009)
Includes "Three And One" and "ABC Blues"

"BOB BROOKMEYER - COMPOSER & ARRANGER"

(Mel Lewis Jazz Orchestra — Gryphon G912)
Includes "Hello & Goodbye" and "First Love Song"

The complete set of parts for each chart is also available from Kendor.

2. Play the voicings at the piano many times to absorb the sound and appearance of them.
3. Go slowly -- digest one bite at a time!

Rayburn Wright

SAMMY NESTICO, composer and arranger, has been a significant Count Basie arranger. He is probably one of the most gifted arrangers who have ever lived. After graduating from Duquesne University in the summer of 1940, he worked for 12 years as arranger for the Duke Ellington Orchestra. He then became chief arranger for the U.S. Marine Band under the direction of The President's band in Washington. In addition to his experience with these outstanding military groups, he has played trombone with the Charlie Barnet, Tommy Dorsey, Woody Herman, and Duke Ellington bands. He now lives on the West coast and is in constant demand as a writer for motion pictures, television, films, and recordings.

Sammy Nestico



SAMMY NESTICO, composer and arranger for some of the most significant Count Basie albums, is probably one of the most gifted writers ever to hit the jazz band scene. After graduating from Duquesne University in his hometown of Pittsburgh (PA), he served for 12 years as arranger for the Air Force "Airmen Of Note" band. Leaving that position, Sammy then became chief arranger for the U.S. Marine Band (often called The President's Own) in Washington. In addition to his experience with these outstanding military groups, he has played trombone with the Charlie Barnet, Tommy Dorsey, Woody Herman, and Gene Krupa bands. He now lives on the West coast and is in constant demand as a writer for schools, radio, television, films, and recordings.

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"Basie - Straight Ahead"

by Sammy Nestico

recorded on the INSIDE THE SCORE cassette
and on "BASIE - STRAIGHT AHEAD" (Count Basie & His Orchestra - Dot DLP-25902)

It is easy to take for granted the very natural grooves generated by Nestico's artfully simple writing, but a careful examination of his scores reveals how much there is to be learned from them.

MELODY

Basie - Straight Ahead is constructed on a 32-bar AABA set of chord changes. But like many other Nestico compositions, it is not simply a head, choruses, and head. The beginning melody is never brought back after its first statement. In the lead sheet which follows, note the details of strong melodic construction. Many tunes fall apart for lack of such strong construction.

Note the contour of the melody. It starts relaxed and quiet, intensifying in the bridge until bar 31 where it peaks as it begins to modulate back to the key of C via the $II\bar{m}^7$, and then eases back to the relaxed quality of the beginning (see *Example 1*). The melodic use of chord 9ths, 11ths, and 13ths gives the melody a refreshing sound against the unextended supporting harmony, while maintaining a very simple overall quality.

The first, second, and fourth 8-bar phrases start with loosely related versions of the same melody (A , A_1 , A_2), but the last half of each phrase is identical, pulling the form together. Each of these phrases starts on the IV chord and ends on the tonic, but the bridge modulates to the subdominant (F) through a $II\bar{m}^7-V^7$ progression, then to G and back to C. The bridge chords for the solo chorus (F) are slightly different, but the feeling of tonality is the same.

The first four bars of the bridge set up a \downarrow permutation, which is sequenced four bars later but rhythmically displaced by one \downarrow . Other sequences of rhythmic cells are pointed out in *Example 1*. These rhythmic variations are valuable means of keeping the writing interesting but simple.

(A)
1st 8

RHYTHMIC SEQUENCE

Chords: FMA^7 , FMI^6 , EMI^7 , $E^b o$

Measures: 13, 14, 15, 16

Chords: $DMI^7 (9th)$, DMI^7/G , C , F , $F\# o$, GMI^7 , C^7

Measures: 17, 18, 19, 20

(A₁)
2nd 8

Chords: FMA^7 , $(9th) FMI^6$, EMI^7 , $E^b o$

Measures: 21, 22, 23, 24

SEQUENCE

Chords: DMI^7 , DMI^7/G , C , DMI^7 , $D\# o$, C/E

Measures: 25, 26, 27, 28

(BRIDGE)
3rd 8

Chords: GMI^7 , $F\# o$, GMI^7 , AMI^7 , D^7 , GMI^7 , C^{13} , F

Measures: 29, 30, 31, 32

(RHYTHMIC PERMUTATION OF J.'S DISPLACED IN 2ND PHRASE BY ONE ♩) (#9)

Chords: AMI^7 , $A^b o$, AMI^7 , D^7 , DMI^7 , $C\# o$, DMI^7 , G^{13} , $G^b 7$

Measures: 33, 34, 35, 36

SEQUENCE

(DISPLACED RHYTHMICALLY)

(A₂)
4th 8

Chords: FMA^7 , FMI^6 , EMI^7 , $E^b o$

Measures: 37, 38, 39, 40

Chords: DMI^7 , DMI^7/G , C

Measures: 41, 42, 43, 44

FORM OF THE ARRANGEMENT

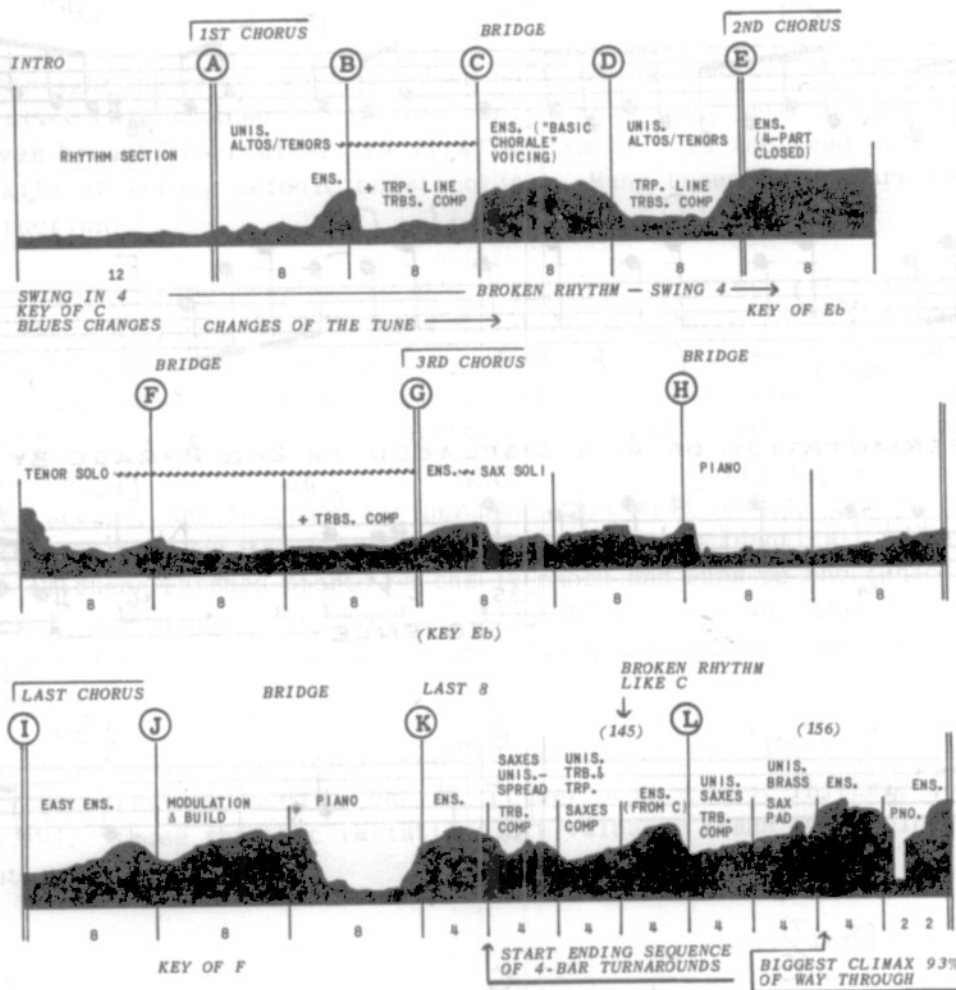
The overall form includes four choruses plus the intro and an extended ending. In the following chart of dynamic contours of *Basie - Straight Ahead*, note the contrasts, the sequences of tension and release, and the build from [G] to the end. After each shorter building section, note that the dynamic drops back slightly to give room to build again.

There are two modulations. The first, at [E] directly after the relaxed first chorus, kicks the excitement up a notch as the ensemble shouts for 9 bars into the tenor solo. The second modulation breaks up the regularity of the 32-bar form by modulating up a full step on the second 8-bar phrase of the last chorus. This is especially effective since it follows a soft ensemble [I] which swells into the new key and shouts for 8 bars before the suddenly softer piano solo.

Note the effectiveness of the two spots where the rhythm section breaks up the straight-ahead 4-beat feel: the first bridge [C] and its recap (bar 145) as one of the 'one more time' tags.

Listen to a recording of the piece as you follow this dynamic contour chart.

EXAMPLE 2



RE-USE OF MATERIAL TO UNIFY THE ARRANGEMENT

Many re-uses of material are noted in the score. The rhythmic permutations from bars 33-34 are re-used in bars 59-60 and in bar 20. A feeling of finality is accomplished at the ending by extending the form, evading the normal cadence and going into a series of five tags built on this progression: $IIIm^7$ V^7 $IIIIm^7$ VI^7 . Each one brings back a motive from earlier in the arrangement and the last one brings back the powerful final shout figure from bar 121. These limited re-uses of earlier material unify the arrangement without overdoing the process to the point of predictability.

VOICINGS

Nestico's ensemble voicings seem synonymous with the Basie sound. Their consistent quality and solidity result from the careful use of good registers for individual instruments and from writing each section to sound harmonically complete if heard alone.

In the ensemble voicings, the trumpets are invariably in close position (no more than an octave between top and bottom trumpets). The saxes and trombones are either in closed or open voicings. The concerted ensembles fall into three types:

1. CLASSIC BASIE 4-PART VOICING -- at E (Example 3a below) where the four trumpets (in closed block voicing) are duplicated by the trombones and saxes one octave lower, and the baritone sax plays the lead line two octaves lower. These four notes need not include the root, but almost always include the 3rd and 7th (or 6th). This is one of the *thickened line* voicings where all voices move parallel to the lead voice. Its power can fool us into thinking it is more complex than it is, and it is used almost exclusively in big band situations like this one.

EXAMPLE 3a	EXAMPLE 3b	EXAMPLE 3c
BAR NO.: (45)	(124)	(121)
BASIE 4-PART	BASIC ENSEMBLE	COMBINATION

2. BASIC ENSEMBLE/BASIC CHORALE VOICING (*Example 3b* above) -- the trombone and sax voicings are opened up and are constructed from the bottom up to include the root (usually), the 3rd, and the 7th (the basic tones). The interval between the bass voice and the next voice is usually larger than the others (a 5th or 7th). The voices do not automatically move parallel to the lead, as in thickened line voicings, but move independently to balance the sometimes conflicting requirements of good voice leading and good sonority (see bar 124). The trumpets are typically in three parts with the lead voice doubled an octave lower, or four parts closed as seen in *Example 3c*.
3. A combination of the above two (*Example 3c* above) -- the brass are in 4-part closed voicing while baritone sax plays the chord bass and the other saxes are spread in basic ensemble type voicings.

As for sax voicings, the sax soli (bar 80) is in 4-part, drop-2 voicing with the melody doubled at the octave. This is constructed by taking a close 4-part voicing, dropping the second voice from the top by an octave, and adding the octave doubling of the melody (see *Example 4*). One of the most attractive aspects of this voicing is the richness of the bari-

EXAMPLE 4

EXAMPLE 4 illustrates three types of voicings for the Fm17 chord:

- CLOSE 4-PART BLOCK:** Shows a close 4-part voicing of Fm17.
- 4-PART DROP-2:** Shows a 4-part drop-2 voicing of Fm17.
- 4-PART DROP-2 WITH 8VB MELODY:** Shows a 4-part drop-2 voicing of Fm17 with the melody doubled an octave below.

tone sax playing the interval of a 10th or 9th with the lead alto. The saxes go into a Supersax-style voicing (4-part block with an octave-doubled lead) in bar 91 when the range of the lead voice goes into the lower register. The short soli in bars 139-140 includes open basic chorale type voicings, which are more often found in supporting pads than in soli passages (*Example 5*).

EXAMPLE 5

EXAMPLE 5 illustrates four types of voicings for the A m17, Eb9, D9, and G m17 chords:

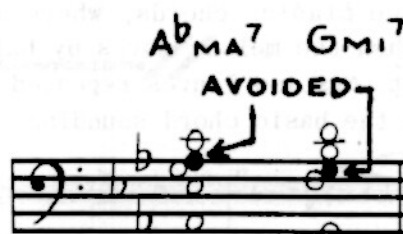
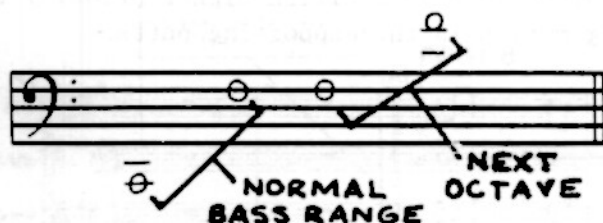
- 4-PART, DROP-2 WITH MELODY DOUBLED 8VB:** Shows a 4-part drop-2 voicing with the melody doubled an octave below.
- BASIC CHORALE:** Shows a basic chorale voicing for Eb9.
- 5-PART DROP 2&4:** Shows a 5-part drop 2&4 voicing for D9.
- BASIC CHORALE:** Shows a basic chorale voicing for G m17.

The notation includes bar numbers (139) and (140) below the staff.

bass doubling

In voicing the horns in basic ensemble style, Nestico avoids doubling the bass voice inside the harmony in the next octave above the normal bass range (*Example 6*). In the 4-note thickened line voicing, however, bass doubling is used on occasion, no matter how low the bottom voice goes.

EXAMPLE 6

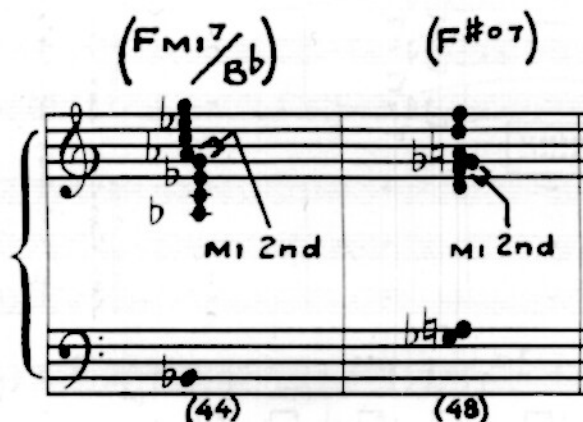


HARMONY

The Basie style calls for traditional jazz harmonies and this translates into predominantly 4-part harmony in the horns (used over 2/3 of the time, the rest being 5-or-more part chords), whether in block or spread voicing. This contrasts with Thad Jones' more extended harmony where there are few 4-part harmonies to be found in the ensembles and only 1/3 of the time in the sax solis.

Minor 2nd dissonant grinds within the harmonies are not a common feature of the Nestico-Basie style as they are in Jones' and Brookmeyer's writing. They occur in *Basie - Straight Ahead* only on the occasions when a major 7th interval between the lead and fourth voices becomes a minor 2nd when the lead is doubled at the octave (*Example 7*).

EXAMPLE 7



passing chords

Passing chords are chords used to harmonize alternate notes of scalewise melody lines to give motion to the supporting parts. They are not used in these Nestico scores as frequently as in the Jones and Brookmeyer scores. In some cases when the lead voice moves, a change of chord inversion provides note changes in the supporting parts (see bars 48-49) and no passing chords are used. The ornamental (passing) chords most used by Nestico are the half-step planing chords, where all harmony notes *plane* by a half-step into the arrival chord when the melody moves by half-step (bar 35). In other places of scale-wise melodic movement, Nestico leaves repeated notes in some voices (bar 45), giving higher priority to keeping the basic chord sounding than to providing motion in the supporting parts.

substitute chords

Substitute chords (alterations in the basic chord changes) are used sparingly but with good effect. Note the different harmony used to give a fresh sound in each of the five turnaround tags starting at bar 137.

In the complete score which follows, the points outlined previously are highlighted. Many portions of the score are reduced and copied in concert pitch to help in analysis. Follow the score as you listen to a recording.

BASIE - STRAIGHT AHEAD

by Sammy Nestico

BASIE...

intro on blues changes

♩ = 200 (4 bars = 5 seconds)

Drums

Guitar

Piano

Bass

mf

(PNO: SOLO AD LIB) (STR: COMP)

C F# F#7 C/G Gm7 C Fm7 Fm7 Em7 Eb7 Dm7 G7

unison, not octaves,
for lighter effect

FIRST 8

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

Bass

Drums

Guitar

Piano

mf

col 1st Alto

col 1st Tenor

C Gm7 C7 (STR: COMP) Fm7 Em7 Eb7 Dm7 Dm7/G

(PNO: END SOLO) Fm7

basic ensemble
voicing

SECOND 8

saxes break
into 3rds

unis.

unis.

trumpets comp in
closed position

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st Trpts

2nd Trpts

3rd Trpts

4th Trpts

1st Trbs

2nd Trbs

3rd Trbs

4th Trbs

Bass

Drums

Guitar

Piano

ff

mf

unis.

trumpets comp in closed position

C F# F#7 Gm7 C7(b9) Fm7 F# Fm7 Em7 Eb7 Dm7 Dm7/G

BRIDGE

♩ rhythmic sequence

repeat of rhythmic sequence, but displaced by ♩

Saxes

Trpts

Trbs

Chord symbols for Guitar and Piano:

- Measures 27-28: C^6 , $Dm1^7$, $D^{\#9}$, $C^{\#}E$
- Measure 29: $Gm1^7$, $F^{\#9}$, $Gm1^7$, $Am1^7$, $D^7(b9)Gm1^7$, C^9 , $G^{\#7}(b9)F^{\#9}$
- Measure 30: $Am1^7$, $Ab^{\#9}$, $Am1^7D^9$

VOICING: brass plays 4-part closed voicing in octaves -- saxes (lower 4) play basic chorale voicings on bottom -- the result is type 3 combination

voicing changes from 'combination' to 'basic ensemble'

Chord symbols for RHYTHM and HARMONIC DETAIL:

- Measures 27-28: C^6 , $Dm1^7$, $D^{\#9}$, $C^{\#}E$
- Measure 29: $Gm1^7$, $F^{\#9}$, $Gm1^7$, $Am1^7$, $D^7(b9)Gm1^7$, C^9 , $G^{\#7}(b9)F^{\#9}$
- Measure 30: $Am1^7$, $Ab^{\#9}$, $Am1^7D^9$

chord substitutions: $IIIm1^7$, $V^7(b9)$, $Im1^7$, bII^7 , I

*transient tonic, see glossary

LAST 8

35 36 37 38 39 40 41 42

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

1st
2nd
3rd
4th

1st
2nd
3rd
4th

Bass

Drums

Guitar
Piano

(GTR COMP) Dmi7 C#07 Dmi7 A#9 G# Gb7(b9) F#m7 F#m7 E#m7 Eb07 Dmi7 Dmi7/6

(PND: SOLO AS 15)

5-step planing

35 36 37 38 39 40 41 42

SALES

BRASS

RHYTHM

substitute chords

IIImi7
G: #117 +17
F: #117 I

* transient logic

HARMONIC DETAIL

Dmi7 C#C# C#m7D#m7A#G# (ADD D#) Eb# Eb# Dmi7(b9) F#m7

modulation up a
major 3rd to
second chorus

SECOND CHORUS

Saxes

Trpts

Trbs

43 44 45 46 47 48 49

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

1st
2nd
3rd
4th

1st
2nd
3rd
4th

Bass

Drums

Guitar

Piano

modulation up a major 3rd to second chorus

classic Basie 4-part block voicing - works best on an active melody line

diatonic planing passing chord (all voices up a step from previous chord)

5-step planing

chord inversions provide note changes in harmony parts

□

17

FOURTH 8

Saxes

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

Trpts

1st

2nd

3rd

4th

Trbs

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

Chord symbols: Bb^6 , Bb^{Mi^*} , A^{Mi^7} , A^{D^7} , G^{Mi^7} , C^9 , F^6 , $(END SOLO)$, F^{Mi^9} , Bb^{13} , E^b^9 , Bb^{Mi^7} , E^b^9

Dynamic markings: mf , $crsc.$, $(SOFT)$, $(LEAD - SOFT - CUE IN (SP))$, $(NO LEAD)$, $(TRBS: SOFT)$

Annotation: ornamental non-harmonic chord ignored in rhythm section symbols

basic ensemble (chorale) voicing:

1. trombones always include 3rd & 7th (or 6th)
2. trumpets within an octave
3. saxes - hani on bass line, others on moderately open basic chord

start 4-part block voicing

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

Chord symbols: F^{Mi^9} , Bb^{13} , E^b^9 , Bb^{Mi^7} , E^b^9

Annotation: diminished 7th passing chords

THIRD CHORUS

THIRD CHORUS

77 78 79 80 (SXS) (SOLI) 81 82 83 84

sax soli doesn't start squarely on chorus beginning

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone
1st
2nd
3rd
4th
1st
2nd
3rd
4th
Bass
Drums
Guitar
Piano

4-part block voicing

voicing: 4-part, drop-2 with octave melody

G

77 78 79 80 81 82 83 84

SATB

col Trpts. Bvb

BRASS

col Trpts. Bvb

RHYTHM

Ab⁶ Ab⁶Mi⁺ G⁶Mi⁷ F⁶B⁷ F⁶Mi⁷ B⁶B⁷ F⁶Mi⁷B⁷ B⁶Mi⁷ B⁶Mi⁷/E^b E^bB⁷

HARMONIC DETAIL

* 5-step planing
** diatonic/scalar planing (see glossary)

Ab⁶ G⁶A⁶ G⁶A⁶ G⁶A⁶ G⁶(MA7) Ab⁶ Ab⁶Mi⁺ Ab⁶Mi⁺ q(MA7) G⁶Mi⁷ F⁶B⁷ ADD ADD D FED E⁶Mi⁷ F⁶Mi⁷ A⁶ B⁶B⁷ E⁶F⁶Mi⁷B⁷ B⁶Mi⁷ A⁶Mi⁷B⁶Mi⁷D⁶E⁶D⁶E⁶A⁶B⁶

SECOND 8

Saxes

Trpts

Trbs

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

(WALK-COL CHANGES)

Ab^b Ab^bMi^b Gmi⁷ F#^{o7} Fmi⁷ F#^{o7} Gmi⁷/E^b C⁷ Fmi⁷A⁹ B^b9 E^b*

BRIDGE

FOURTH 8

Saxes

Trpts

Trbs

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

E^b9 E^b7 Ab^b (STR. COMP PNO. SOLO AD LIB) Cmi⁷ F⁹ Fmi⁷ B^b9 Ab^b Ab^bMi^b

piano solo waits for sax lead-in

BASIE..

Basic 4-part
closed voicing

saxes comp in basic ensemble spread, then 4-part block

21

BRIDGE

Saxes

Trpts

Trbs

119 120 121 122 123 124 125

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

(WALK - COL CHANGES)

(FILL) - - - - -

(FILL) - - - - -

Ami7 Ab°7 Gmi7 Ab°7 Ami7 D7(b9)D7 Gmi7 Db9C9 F# G9 Gb9 F13(#11)

combination ensemble voicing: brass in 4-part block, saxes in basic ensemble spread with true bass in bari

basic ensemble (basic chorale) voicing

119 120 121 122 123 124 125

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

col Trpts. Bvb

col 1st Trpt. 15vb

col Trpts. Bvb

Ami7 Ab°7 Gmi7 Ab°7 Ami7 D7(b9)D7 Gmi7 Db9C9 F# G9 Gb9 F13(#11)

Fmi7 Fmi7b9 F# (ADD) (ADD) (E)(G) (E)(G) Ab° Ab° Ab° Ab° Gmi7 Ab° Ab° Ami7 D7(b9)D7 Gmi7 Db9C9 F# Ab° A (F#) Gb9 F13(#11) F13(#11)

5-step planing

color tones in Ab° are C#, E, G (those tones 1 step above basic diminished 7th)

FOURTH 8

BASIE...

126 127 128 129 130 131 132 133

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone
1st
2nd
3rd
4th
1st
2nd
3rd
4th
Bass
Drums
Guitar
Piano

*(Gtr: comp)
(PNO: SOLO)
Dmi7*
G7
Gmi7
(END SOLO)
C7 C#7 F#mi7 Gmi7

(FILL)---

basic ensemble
(chorale) voicing

evades final cadence & starts
4-bar turnaround tags, each
with different harmony and
orchestration

sax motive
from bar 23

harmonized version
of bar 21

134 135 136 137 138 139 140

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone
1st
2nd
3rd
4th
1st
2nd
3rd
4th
Bass
Drums
Guitar
Piano

col 1st Alto
col 1st Tenor

Eb9 F# Gmi7 Ami7 Ab9 Gmi7 Bbmi7 Ami7 Eb9 D9

second turnaround tag

third tag - exact recap of first bridge becoming tonic figure in this key

Saxes

Trpts

Trbs

1st Alto 141 142 143 144 145 146 147 148

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

long-note version of bridge melody

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

Chords: Gmi7, C9, Ami7, D7(b9), Gmi7, F#m7, Gmi7, Ami7, D7(b9), Gmi7, C7, Gb9, D+7(b9)

fourth tag

loose paraphrase of first theme

fifth tag

Saxes

Trpts

Trbs

1st Alto 149 150 151 152 153 154 155

2nd Alto col 1st Alto

1st Tenor

2nd Tenor col 1st Tenor

Baritone col 1st Alto

1st

2nd

3rd

4th

from sax motive in bars 17-18

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

Chords: Gmi7, C9, Ami7, D7(b9), Gmi7, Abm7, Ami7

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone
1st
2nd
3rd
4th
1st
2nd
3rd
4th
Bass
Drums
Guitar
Piano

154 157 158 159 160 161 162 163

Basie "signature"

(PNO: SOLO AS IS)

(PNO: SOLO AS IS)

biggest climax
93% of the way
through

final phrase arrives
after multiple evasions
(recaps bar 121)

voicing: trumpets triadic with
4th octave-doubling the 1st; trom-
bones open 4ths high; saxes open
in low register

SAXES
BRASS
RHYTHM
HARMONIC
DETAIL

154 157 158 159 160 161 162 163

col ♯ Bvb

col ♯ Bvb

D+7(b9) D7(b9) Gm7 Ab7 Am7 D7(b9)D7 Gm7 Db9C9 Gb13(#11) Fm9

D+7(b9) D7(b9) Gm7 (ADD E) Ab7 Am7 D7(b9)D7 Gm7 Db9C13 Gb13(#11) Fm9

"Hay Burner"

by Sammy Nestico

recorded on the **INSIDE THE SCORE** cassette
and on **"BASIE - STRAIGHT AHEAD"** (Count Basie & His Orchestra - Dot DLP-25902)

MELODY

Hay Burner is an AABA 32-bar form with a 2-bar tag extension added in its first appearance. Everything about it is simple and unpretentious. The tune's country flavor is supported by the lazy tempo, the two-beat feel, and by the cadencial use of the $\flat VII \ V^7 \ I$ found in the fourth bar of the phrase rather than the more common $II \ m^7 \ V^7 \ I$ pattern.

FOREIGN $bVII$ REPLACES $II MI^7$ IN CADENCE. THIS IS BORROWED FROM DOWN-HOME COUNTRY AND WESTERN SONGS.

BURNER

(A)

8 bars

Handwritten musical notation for the first system of the A section. The staff is in 4/4 time with a key signature of one flat (Bb). The melody consists of eighth and quarter notes. Chords written above the staff are: F, Ami, Bb, Gmi7/C, C7, Dmi, Ami, Eb, C7. Bar numbers 9, 10, 11, and 12 are indicated below the staff.

Handwritten musical notation for the second system of the A section. Chords written above the staff are: F, Ami, Gmi7, Bb, Ami7, Dmi7, G7(b9), Gmi7/C, F. Bar numbers 13, 14, 15, and 16 are indicated below the staff.

(A)

8 bars

Handwritten musical notation for the third system of the A section. Chords written above the staff are: F, Ami, Bb, Gmi7/C, C7, Dmi, Ami, Eb, C7. Bar numbers 17, 18, 19, and 20 are indicated below the staff.

Handwritten musical notation for the fourth system of the A section. Chords written above the staff are: F, Ami, Gmi7, Bb, Ami7, Dmi7, G7, Gmi7/C, F, F7. Bar numbers 21, 22, 23, and 24 are indicated below the staff.

(BRIDGE)

(B)

8 bars

Handwritten musical notation for the first system of the Bridge section. The staff is in 4/4 time with a key signature of one flat (Bb). The melody consists of eighth and quarter notes. Chords written above the staff are: Bb, B°, F/C, F7, Bb, B°, F/C, F7. Bar numbers 25, 26, 27, and 28 are indicated below the staff.

Handwritten musical notation for the second system of the Bridge section. Chords written above the staff are: Bb, B°, F/C, D9, G13(#11), Gmi7/C. Bar numbers 29, 30, 31, and 32 are indicated below the staff.

(A)

10 bars
(8+2)

Handwritten musical notation for the third system of the A section. Chords written above the staff are: F, Ami7, Bb, Gmi7/C, C7, Dmi, Ami, Eb, C7, F, Ami. Bar numbers 33, 34, 35, 36, and 37 are indicated below the staff.

Handwritten musical notation for the fourth system of the A section. Chords written above the staff are: Gmi7, Ami7, Dmi7, G7, Gmi7/C, F6, D7(#9), G7, Gmi7/C, F. Bar numbers 38, 39, 40, 41, and 42 are indicated below the staff.

FORM OF THE ARRANGEMENT

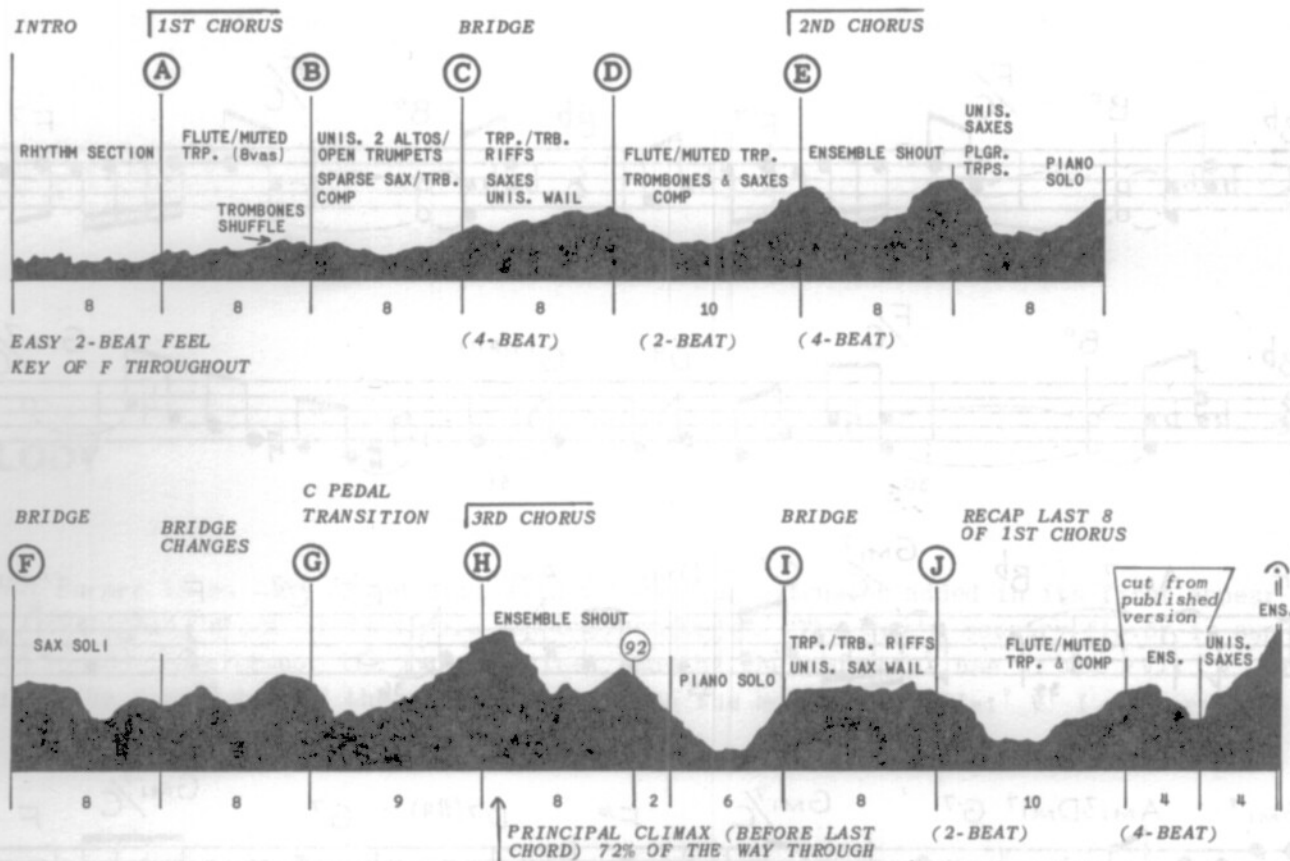
The arrangement is three choruses long plus an intro, middle transition, and ending. Unlike *Basie - Straight Ahead*, *Hay Burner* doesn't modulate. The contrasts are in feel (from 2-beat to 4-beat), in color (from the flute/harmon muted trumpet to full open shouts), and in the dynamic contrasts between full shouts to suddenly quieter spots for Basie's piano.

Note that, after playing the 8-bar bridge at [F], the sax soli continues over repeated bridge chords rather than over those of the last 8-bar section. This gives the impression of continuing the sequence of the 2-bar phrases within the bridge for greater momentum. Immediately after that the band builds through a transition on a C pedal into the shout and climax at [H].

If you listen to the original Basie recording of *Hay Burner*, you will notice some minor modifications that were made in the published version which is analyzed here. These were done to make the chart more successful with school players. This brings up a good point: the best writing fits the talents of the players. The Basie version was written for professionals; the published version was modified to get the best sounds from school groups.

The dynamic contour chart (Example 2) shows the color and texture sequences, and the position of the principal climax.

EXAMPLE 2



VOICINGS

The ensemble voicings discussed in the previous *Basie - Straight Ahead* section are also noted in the *Hay Burner* score which follows. The lead trumpet in the ensemble passages is constantly doubled an octave lower (not necessarily by a trumpet), as in *Basie - Straight Ahead*. The trombone section plays important transitional and comping passages alone, all in closed 4-way voicing (bars 24, 61-63, 75) except for the shuffle figure in bar 16, which is in open triads.

The sax voicings of the soli at **F** are also the same as those in the sax soli of *Basie - Straight Ahead*. They are 4-part drop-2 with the lead doubled at the octave. The few chords with five parts are noted. The consistently doubled lead helps keep the focus on the rich-throated projection of the lead line rather than on fancy voicings.

bass doubling

For 70% of the time, Nestico again avoids doubling bass notes in the next higher octave inside the harmony when he is using basic chorale type voicing. In all variations of the thickened line voicing, he doubles bass notes freely in any octave.

HARMONY

Passing chords are again used infrequently, with inversions being used instead (these are noted in the score).

HAY BURNER

by Sammy Nestico

Easy Swing (J=132)

Saxes

Trpts

Trbs

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

relaxed 2-beat feel in bass

mf (CLOSED SOCK CYM.)

mf (STR. MUTE)

mf (GTR. COMB.)

mf (PNO. SOLO)

mf (15.0. - RIM SHOT)

B^b B⁷ F^b D⁷ G⁷(b⁹) C⁷ F F^b/E^b B^b/D^b B^b/D^b F/C D⁷ G⁷(b⁹) C⁷

FIRST 8

Saxes

Trpts

Trbs

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

mf (STR. MUTE)

mf

mf

F A^{mi} B^b G^{mi}/C⁷ C⁷ D^{mi} A^{mi} E^b C⁷ F A^{mi} G^{mi}7 B^b A^{mi}7 D^{mi}7 G⁷(b⁹) G^{mi}7/C⁷

Basic's recorded version features
flute w/harmon-muted trumpet

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SECOND 8

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

change to open trp./sax colors

1st
2nd
3rd
4th

Bass

Drums

Guitar

Piano

Chords: F, Bb, Ami, Gmi, F, Ami, Bb, Gmi7, C7, Dmi, Ami, Eb, C7, F, Ami, Gmi7, Bb, Ami7, Dmi7

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

BRIDGE

saxes into 2 parts

melodic 'blue note' (Ab) does not have to fit underlying harmony

col 1st Tenor

1st
2nd
3rd
4th

trombones in 4-part close voicing

trombone passing chord is C7(b9), secondary V7 to the following F9

Bass

Drums

Guitar

Piano

Chords: G9, (b9) G7, Gmi7, F9, F9, Bb9, B97, F9, F7, Bb9, B97, F9, F7, Bb9, B97

LAST 8

return to first
flute (also)/harmon
mute color

Saxes

Trpts

Trbs

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

(STR. MUTE)

(CLOSED SOON CYM)

F# D9 G13(#11) Gm7 (BVA) F# dim. Am7 Bb Gm7 C7 Dm1 Am1 Eb C7

Impact chord spreads to 6-part chord:
melody 13th & 11th confirmed in sus-
tained harmony - no 5th in 13th chord
trumpet A triad in G13 is typical of
much of Thad Jones' writing

basic chorale
type ensemble

SAXES

BRASS

RHYTHM

HARMONIC
DETAIL

(STR. MUTE)

F# D9 G13(#11) Gm7/C F# Am7 Bb Gm7/C C7 Dm1 Am1 Eb C7

F# D9 G13(#11) Gm7/C F# Am7 Bb Gm7/C C7 Eb C7

tag turnaround
extends phrase

fill melody based
on last phrase

SECOND CHORUS

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

F Ami7 Gmi7 Bb Ami7 Dmi7 G9 G9 Gmi7/C F# D7 A9 G9 G7 Gmi7/C F# Gmi7/C7 F# Ami7 Bb Gmi7/C7 C7

(LOCOP)

(OPEN)

(FILL IN)

BURNER

ALTO (PLAYED BY FLUTE SVA ON BASIC RECORDING)

combination 4-part blocks in brass
w/saxes in basic chorale spread

trumpets are sometimes in
3-part triads in upper oc-
tave, while 4 parts sound
in lower octave

SALES

BRASS

RHYTHM

HARMONIC
DETAIL

37 38 39 40 41 42 43 44

(MUTED 2ND TRPT.)

F Ami7 Gmi7 Bb Ami7 Dmi7 G9 G9 Gmi7/C F# D7 A9 G9 G7 Gmi7/C F# Gmi7/C7 F# Ami7 Bb Gmi7/C7 C7

F# G9 Gmi7/C F# D7 A9 G9

F# Ami7 Bb Gmi7/C7 C7

Basile's recorded version differs

Saxes

Trpts

Trbs

trumpets close to 4-part voicing as lead goes lower

trumpets back to 3-part triads w/8vb lead over 5 & 6-part spreads in basic chorale voicing

BRIDGE

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

(TRPTS: PLUNGER)
WA WA WA WAP (TRPTS: OPEN)

1st
2nd
3rd
4th

1st
2nd
3rd
4th

Bass

Drums

Guitar

Piano

Chords: B^b B^{o7} F^C D7(b⁹) G7(b⁹) C+7(b⁹) F⁶ F⁷/E^b B^b/D B^b/D^b F⁶/C D7 G⁷ C⁷ F⁶ F⁷ B^b9 B^{o7}

(PNO: AD LIB) (PNO: SOLO)

BURNER

Ah blue note doesn't need to fit F chord, but fits following changes

SAX VOICING: all 4-part drop-2, doubled lead 8vb (see explanation on p. 10) -- there are no passing chords, only inversions of basic chords

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

Chords: B^b B^{o7} F^C D7(b⁹) G7(b⁹) C+7(b⁹) F⁶ F⁷/E^b G⁷ C F⁶ F⁷ B^b9 B^{o7}

Chords: G7(b⁹) C+7 F⁶ F⁶ F⁷ B^b9 B^b9 B^b9 B^{o7}

Saxes

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

Trpts

1st
2nd
3rd
4th

Trbns

1st
2nd
3rd
4th

Bass

Drums

Guitar

Piano

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

1/2-step planing

dim. 7th passing chord

*melody not doubled

chord 3rd missing, but not needed because of full triadic sonority of upper voices

sax soli uses bridge changes again here instead of last 8

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

5-step planing

rare passage without 800-doubled lead

8-bar transition on C pedal builds to shout at H. The final 8 bars of this chorus are never played

soil in 4-part block

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

Saxes

Trpts

Trbs

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

1st
2nd
3rd
4th

1st
2nd
3rd
4th

Bass

Drums

Guitar

Piano

76 77 78 79 80 81 82 83

(FILL IN - AD LIB SOLO)

Ab⁷/C Gm⁷/C Ab⁷/C Gm⁷/C Ab⁷/C Gm⁷/C Ab⁷/C Gm⁷/C

5-part saxes, no doubled lead

brass 4-part block voicing changes to high triadic combination 4-part with bass for climactic impact

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

76 77 78 79 80 81 82 83

Ab⁷/C Gm⁷/C Ab⁷/C Gm⁷/C Ab⁷/C Gm⁷/C Ab⁷/C Gm⁷/C Ab⁷/C Gm⁷/C Ab⁷/C Gm⁷/C F⁺ Gm⁷/C Ab⁷/C F⁺

Ab⁷/C (sus 4) Ab⁷/C Gm⁷/C Ab⁷/C (ADD 9) (ADD 9) Ab⁷/C Gm⁷/C Ab⁷/C Gm⁷/C Ab⁷/C Gm⁷/C F⁺ Gm⁷/C Ab⁷/C F⁺

col f Bvb

LAST CHORUS

differs from Basie's recorded version

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone
1st
2nd
3rd
4th
1st
2nd
3rd
4th
Bass
Drums
Guitar
Piano

Chord progression for Guitar and Piano:

F# Am7 Bb# Bmi7 Gmi7 C Dmi7 Am7 Eb# C+7(#9) Fma7 Am7 Bb Am7 Gmi7 Gmi7 G13 G9 Gmi7 C# F# Db# C#

principal climax of the chart 72% of way through (until last chord)

basic chorale voicing

SAXES
BRASS
RHYTHM
HARMONIC DETAIL

Chord progression for Rhythm and Harmonic Detail:

F# Am7 Bb# Bmi7 Gmi7 C Dmi7 Am7 Eb# C+7(#9) Fma7 Am7 Bb Am7 Gmi7 Gmi7 G13 G9 Gmi7 C# F# Db# C#

SECOND 8

Saxes

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

Trpts

1st
2nd
3rd
4th

Trbs

1st
2nd
3rd
4th

Bass

Drums

Guitar

Piano

(PNO: SOLO)

BRIDGE

LAST 8 OF CHORUS
(recaps beginning)

107 108 109 110 111 112 113

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

1st
2nd
3rd
4th

Bass

Drums

Guitar

Piano

(STR MUTE)
(CLOSED SOFT CYM)
(BVA)
(Loco)
G⁷ G⁷ G⁷ C
F⁹ A^{mi} B^b G^{mi} C⁷ D^{mi} A^{mi} E^b C⁷ F A^{mi} G^{mi} B^b A^{mi} D^{mi}

115 116 117 118 119 120 121

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

1st
2nd
3rd
4th

Bass

Drums

Guitar

Piano

Basic's recorded version adds 4 bars of turnarounds here

differs from Basic's recorded version

(OPEN)
F⁹ D⁷ A^b G⁹ G⁷ G^{mi} C
F⁹ E^b D⁷ (F⁹) G⁹ (F⁹) B⁷ B⁷ (STR F) F⁹ (ADD A) E^b D⁷ (F⁹) D⁹ F⁷ (F⁹)

Sammy Nestico interview

Ray Wright: Are you continuing to voice ensembles for Basie as you did in these two charts?

Sammy Nestico: Well, that voicing where you double the trombones exactly under the trumpets, I don't do that much anymore, but it's one of the ways to do it and the young arrangers should know it. Neal Hefti does that a lot and it's great. More and more I like that triad voicing in the trumpets with the fourth trumpet doubled, over a cluster in the trombones, like you pointed out in your analysis (Hay Burner, bar 83). I use that a lot. I really keep it simple.

RW: But that's a lesson in itself because it's so effective. The young writers need to understand that it doesn't take a million extra notes in a chord to be effective.

SN: Yes, I'm still true to my aim for simplicity. I used to write very complicated. The older I get, the more I go back to simplicity.

RW: That's interesting; when were you writing complicated?

SN: I was in the service and in the fifties and early sixties wrote the Swingphonic Series -- "London Bridge Is Falling Down" is one of them. I used to write a lot of complicated stuff. Like most young people, I tried to write everything I knew in that one chart.

Bill Finnegan is my idol and he's a pretty complicated writer. Then I'd keep getting simpler, and then I started writing for Basie. And he's such a simple man. He plays simple piano, and he's beautiful, but there's a charm about it. It's difficult to write simple and good.

I started getting out my eraser and after I was done, rather than adding things, I'd look at the score and keep erasing things out of it. So I find that that's my style now and I like it.

RW: What can you tell young writers about what your priorities are when you start out on a new chart?

SN: Who can say what is the best way? I'm really kind of self-taught because every time I went to a teacher he started me out on I-IV-V chords and the VII⁷ and all that and it never quite fit into the bag that I was trying to write in. So I have my own ways of going about things.

I normally don't write my introduction until last, believe it or not. I start on the first chorus and if I use any material at all to get to the second chorus, I go back and use this material for my introduction and for the ending. That ties the whole arrangement together, makes it correlated. It might be in different keys, but I do that so it sounds consistent. I remember in my early days it might have taken two or three days to write an arrangement and every day I felt different and that made it inconsistent. Some things felt good in 4 and the next day in 2, and my figures weren't consistent. So now I try to tie it together, to find something to hang my hat on.

I also find that if I start without an idea of what I'm going to do, a plan, I sit here forever trying to do it. But if I have a plan I say, 'First chorus this, second chorus this, I'll do this, I'll go there,' then at least I have something to go by, a model. Every time I don't have that plan ahead of time I sit here looking at paper. It's a framework to find out what I'm going to say in that arrangement, or who's going to be the featured star, or am I going to modulate, or whatever.

But I think my best arrangements are the ones that I sing in the car, somewhere away from the piano. I sing the melody; if the melody stands by itself, I've got it made. That's it basically for Basie; I try to get a fine melody and block it off and work for swinging figures.

RW: What do you get from Finnegan?

SN: *I still love him; he's my favorite. His harmonic structures, his inversions of chords, his orchestration, I love what he does. It's classic. He creeps into my writing. You know I tell kids at clinics, 'What happens is you pick out four or five favorite writers and emulate them. Little by little, these little pieces of these writers become you. It's no longer someone else, it's you.'*

Of course, everyone only associates my writing with Basie, but I've written hundreds of charts for strings or for television, but people don't associate it with me. But I'm thrilled to write for Basie; I think he's the greatest guy in the world.

RW: What's your feeling about form? What about charts that play the tune, jazz solos, and recap the tune? You don't seem to do that.

SN: *I can't do that. I write a melody the first chorus and then I never go back to it. I take those chords and write a new melody or a variation for the last chorus. You're trying to make something interesting.*

RW: That makes me wonder whether the changes come first for you or the melodies?

SN: *That's a good point. If I'm in the car and a melody comes to me, then it's not from the changes. But I've done it both ways. I've even taken changes from old standards (like Dizzy Gillespie did) and written new melodies to them.*

Basically you analyzed my things very well. I'm still trying to write for the special talents of whatever band I'm writing for and to stay consistent. I'm really happy that people are asking for more.

Thad Jones



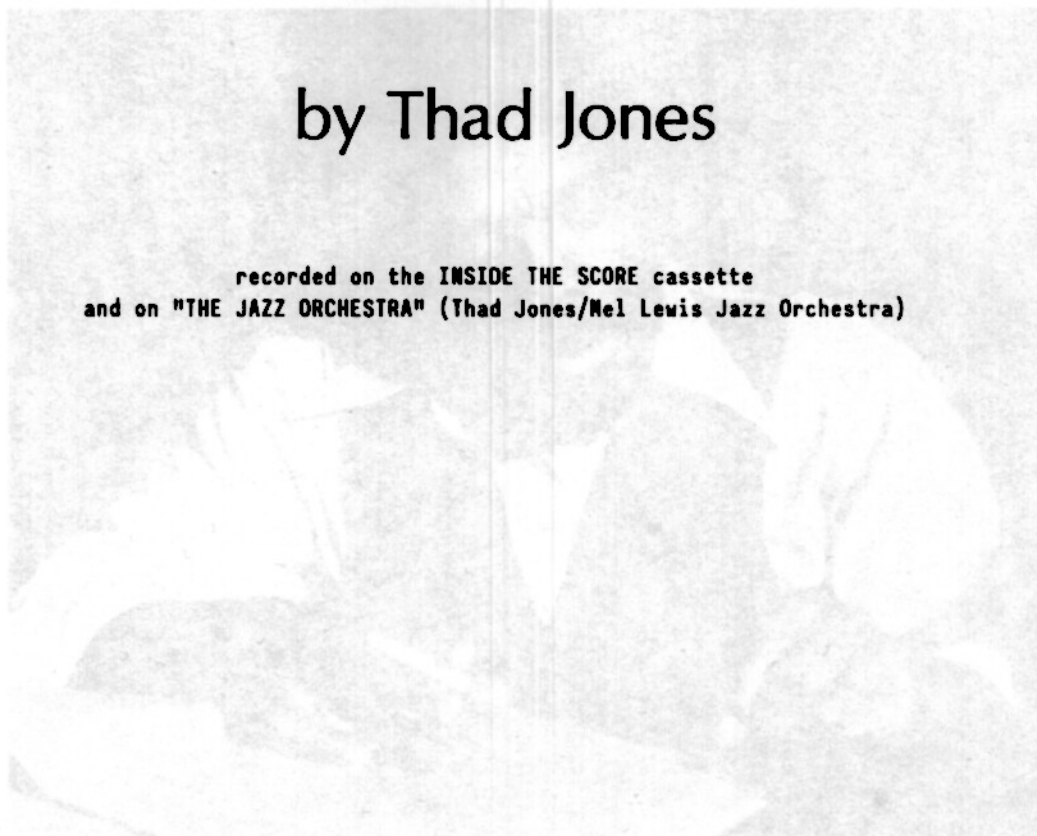
THAD JONES wrote his first arrangement when he was 13 years old -- he and his brother (pianist Hank Jones) both played in the big band led by their uncle in their native Pontiac, Michigan. After serving in the Army (1943-46), leading his own band in Oklahoma City, and playing with Billy Mitchell's band in Detroit, Thad joined the Count Basie band in 1954. Though he wrote a few charts during his nine years with Basie, Thad's music didn't receive the recognition it deserved until 1965 when he and Mel Lewis formed their famous Jazz Orchestra. Playing every Monday night in New York City's Village Vanguard club and cutting a long list of poll-winning albums, the Thad Jones/Mel Lewis Jazz Orchestra dominated the big band scene for 13 years. In 1979 Thad and Mel went different ways, and in 1986 the international jazz community received the news of Thad's death in Copenhagen, Denmark.

THE PUBLISHER

"Three And One"

by Thad Jones

recorded on the INSIDE THE SCORE cassette
and on "THE JAZZ ORCHESTRA" (Thad Jones/Mel Lewis Jazz Orchestra)



Three And One is a classic Thad Jones composition, including ideal examples of his sax soli writing, ensemble writing, and inventive details in form. It shows Thad's melodic wit and tunefulness, and his elegant way of voicing basic "down-home" lines.

MELODY

The 32-bar melody is simple and strong. Its puckish character fits the trio of featured instruments and the players who originally recorded it (Pepper Adams on baritone sax, Thad on flugelhorn, and Richard Davis on bass). This points up an important clue to good writing -- the great arrangers, from Duke Ellington to Thad, have written according to the talents of their own players.

The tune has the classic elements of good melodic construction. Unified by its ABAB₁ form, all phrases are unified by sequences of figures (refer to *Example 1*). Note the well-defined ascending motion to the sustained high D in bars 7 and 23. The D sounds fresh here because it has not been sounded before in the tune and because it is the 11th of a minor 7th chord. This minor 7th leads us into the new transient tonic of G through the following progression: II^{mi} V⁷ I (Am⁷ D⁷ G).

A (8 bars)

E^b $E^b D^b7 C^7$

SEQUENCE

F_{MI}^7 $A_{MI}^7(II) D^7$

B (8 bars)

G^7 C^7 F^7 B^b7

E^b $A^b_{MA}^7$ A° G_{MI}^7 C^7 F_{MI}^7 B^b7

A (8 bars)

E^b $E^b D^b7 C^7$

SMALL THEMATIC VARIATION THROUGH OCTAVE DISPLACEMENT AND LENGTHENED NOTE VALUE

F_{MI}^7 $A_{MI}^7(II) D^7$

B₁ (8 bars)

G^7 C^7 F^7 B^b7

E^b7 2

31-32

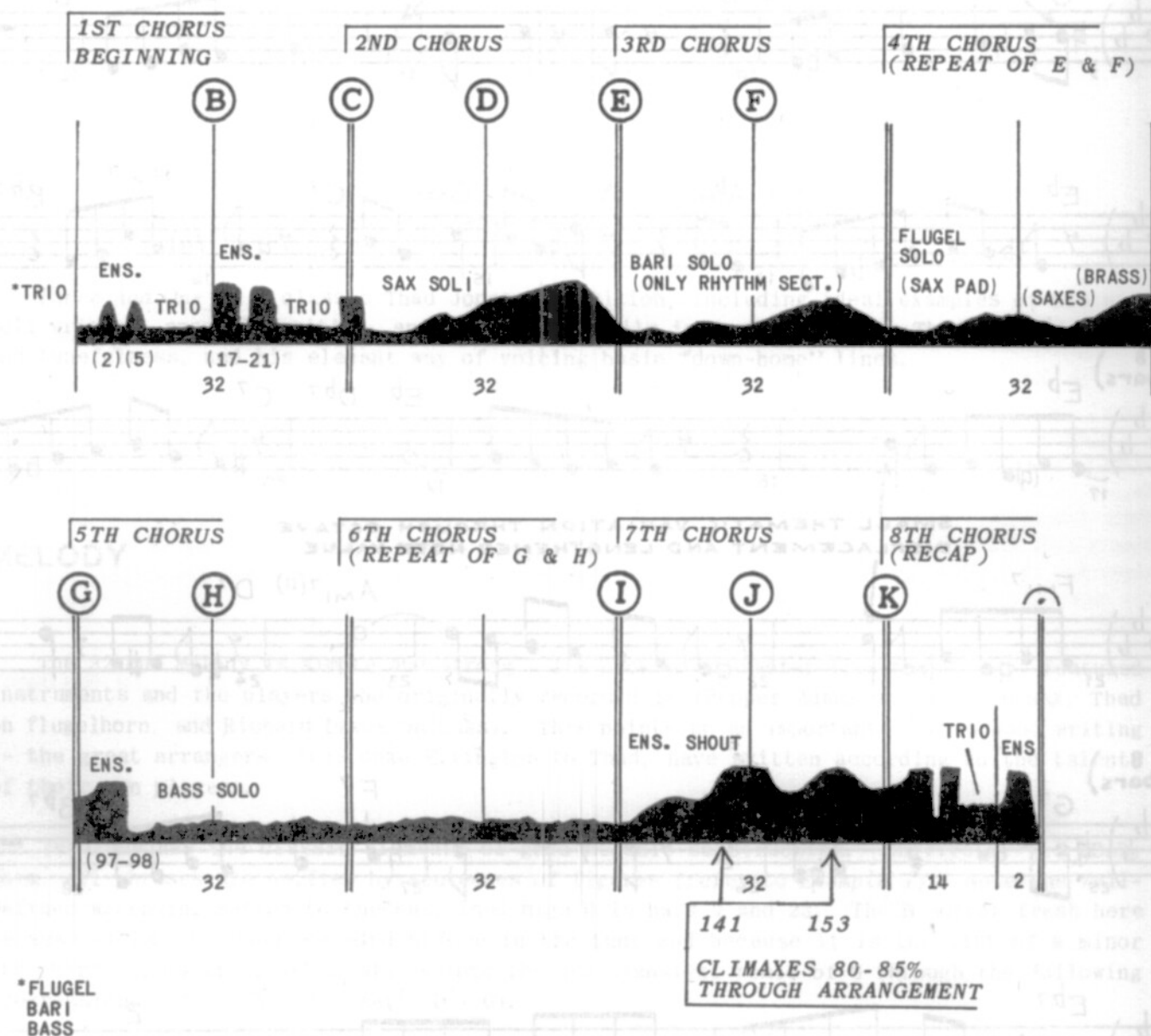
3 AND 1

FORM OF THE ARRANGEMENT

The arrangement contains $7\frac{1}{2}$ choruses and, as in most of his writing, Thad doesn't modulate. He keeps us intrigued with the interplay between the personal, intimate quality of the trio soloists (bars 1-17) and the powerful comments of the band (bars 2, 5, 17-21, 97-98). We hear the fresh color of the sax soli and the improvised choruses of each soloist. The interest flow and dynamic contours are important clues to Thad's success. In the following dynamic contour chart (*Example 2*), note that after the original band explosion in bar 2 there are various statements by the band, but the sustained build to the climax in the shout chorus (bars 141, 153) doesn't come until about $\frac{3}{4}$ of the way through the score.

The form closes by returning to the quieter opening, which features the trio and lulls us into being surprised by the sudden loud last chord. Listen to a recording of this piece as you follow the dynamic contour chart below.

EXAMPLE 2



VOICINGS

Thad's voicings always sound rich without being thick and cluttered. Like Nestico, he makes each individual section sound good within itself even when the full ensemble is playing.

saxes

In voicing the saxes, their soli at letter **C** is a model of its kind. Note these points:

1. The sax section gets good sounds throughout, partly because each player plays idiomatic figures in registers where he can get a good sound. The voicings derive from this concern, as well as from Thad's interest in finding ways to make certain notes rub dissonantly against each other.
2. His sax voicings are usually spread more than an octave (when all five are playing), most often with an interval of a 9th or 10th between the outer voices (see bars 37-49). He often uses the 5-part drop-2 voicing, which is formed by taking the closest voicing of a 5-part chord from a given melody note down and dropping the second highest voice from the top by one octave (*Example 3a*).

EXAMPLE 3a

Fm⁹
(5-PART CLOSED) (5-PART DROP-2)

(37)

When the lead sax drops into a low register, Thad frequently closes up the 5-part voicing (bars 34-35) -- as the lead goes higher (bars 35-36) he opens up the spacing even more. These wider spreads sometimes use a 5-part drop-2-and-4 voicing (*Example 3b*). Intermingled with these 5-part voicings, Thad uses 4-part drop-2 with the melody doubled an octave lower (*Example 3c*), as also used by Nestico. Thad frequently does this on minor 9th chords when the 9th is in the melody (*Example 3c*). On dominant 13ths, when either the 3rd or 13th is in the melody, he uses a 4-part voicing with the melody doubled 8vb (*Examples 3d and 3e*).

C⁺7(#9) A m¹9 G7(13) C¹³
 (5-PART CLOSED) (5-PART DROP 2 & 4) (CLOSEST 4-PART) (4-PART DROP-2 w/ 8VB MELODY) (DOUBLED MELODY ON 3RD) (DOUBLED MELODY ON 13TH)

(36) (55) (41) (63)

3. Thad normally provides more space between the top two saxes and between the bottom two than between the inside voices (*Examples 3a-e*). If there are minor 2nd dissonant *grinds*, they will usually come between voices 2 and 3 or between 3 and 4 (bars 14-15). 13ths are often used in dominant 7th-type chords, but the 13th and natural 5th are not used in the same octave -- actually, the 5th is usually omitted in 13th chords (*Examples 3d and e*).

brass

As for brass voicings, in *Three And One* trumpets and trombones always work together.

1. As in Nestico's writing, discussed earlier, the trombones usually provide the basic chord tones (1, 3, 7) which give harmonic meaning to the upper chord extensions often played in the trumpets. *Examples 4a-c* show the typical trombone spacings used in brass voicings. In *Examples 4a* and *4b* where the 4th/bass trombone plays the root, the spread between outer voices can be large. But when the bass trombone does not play the root (*Example 4c*), all trombones are written within a 9th or 10th and adjacent voices are no more than a tritone apart (bars 12, 29, 30, 158).

EXAMPLE 4a

EXAMPLE 4b

EXAMPLE 4c

Eb7(#9) G m¹7 Eb13(#9)

WITHIN AN OCTAVE
 ANY INTERVAL
 MAXIMUM SPREAD OF A 9TH OR 10TH WHEN 4TH TRB. DOES NOT PLAY THE ROOT

(1) (20) (17)

2. The trumpets are rarely spread more than an octave (the first chord of *Three And One* is its only exception). The four voices sound good by themselves but do not necessarily portray the basic chord quality. Routinely, the trumpet structure contains enough chord extensions or alterations to form a different apparent chord (*Example 5*).

EXAMPLE 5

E^b13(#11)

TRPTS. SOUND
F TRIAD

TRBS. SOUND
E^b9

(140)

Detailed description: This musical example shows a staff with two systems. The first system, labeled 'TRPTS. SOUND' and 'F TRIAD', shows a trumpet triad in the treble clef with notes F4, A4, and C5. The second system, labeled 'TRBS. SOUND' and 'E^b9', shows a trombone sound in the bass clef with notes E3, G3, and B3. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The number (140) is at the bottom.

3. In brass voicings, the lead trumpet note is usually doubled lower in the brass, except when the lead trumpet plays the chord root since the bass and one low instrument are already sounding it.

ensembles

In ensemble voicings, when brass and saxes are combined in concerted ensembles, the brass is structured as noted. The saxes are written to make a complete sound among themselves and usually contain the basic chord tones in the lower voices (*Example 6*).

EXAMPLE 6

A⁷(#9)

BRASS

SAXES

(145)

Detailed description: This musical example shows a staff with two systems. The first system, labeled 'BRASS', shows a brass part in the treble clef with notes A4, C5, and E5. The second system, labeled 'SAXES', shows a saxophone part in the bass clef with notes A3, C4, and E4. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The number (145) is at the bottom.

It is rare to have both baritone sax and bass trombone playing the bass note. The bass trombone usually handles this function.

The frequent dominant 13th chords for the full ensemble also follow the rule that the natural 5th is either omitted or used in a different octave than the 13th (bar 5). One good sounding exception is in *Example 7*.

EXAMPLE 7

C¹³

BRASS SAXES

(20)

The 13th is never employed simultaneously with the $\flat 13$ or $\sharp 5$, nor is the $\flat 9$ used with the $\flat 9$ or $\sharp 9$. But the $\sharp 9$ and $\flat 9$ are often used simultaneously (brass in bars 90-93).

EXAMPLE 8

Thad frequently uses this chord type:

It is here symbolized $C^{7(\sharp 9)}$. In some of his other arrangements, the same chord is symbolized as $C^{+7(\sharp 9)}$. The latter is preferred since it makes clear that no $\flat 5$ is permitted in the chord (the + indicates $\sharp 5$). The use of the $\flat 13$ infers that the $\flat 5$ may be present, as in bar 146, the fourth note.

Thad often employs minor 2nd grinds for harmonic "bite." They occur between available chord members -- in dominant 7th chords between the 7th and 13th, or between the 3rd and $\sharp 9$ th (*Examples 4c* and *9a-b*). The minor 2nd grind between the 3rd and the 9th in minor 9th chords is also used often (bar 5). Notice that Thad does not use *all* available minor 2nd intervals. The one between the minor 9th and the root in dominant 7th-type chords is used only rarely (*Example 9b*) and the one between the $\sharp 11$ th and the 5th is never used in dominant 7th-type chords, but is occasionally used in major 7th chords (bar 17, second chord in trumpets).

EXAMPLE 9a

EXAMPLE 9b

EXAMPLE 9a: A7(#9) with a 3rd of #9. The notation shows a treble clef with a key signature of two flats (Bb, Eb) and a bass clef with a key signature of two flats (Bb, Eb). The chord is A7(#9) with a 3rd of #9. The saxophone part has notes A, C, Eb, and G. The brass part has notes A, C, Eb, and G. The measure is labeled (142).

EXAMPLE 9b: Bb7(#9) with a 3rd of #9. The notation shows a treble clef with a key signature of one flat (Bb, Eb) and a bass clef with a key signature of one flat (Bb, Eb). The chord is Bb7(#9) with a 3rd of #9. The saxophone part has notes Bb, D, F, and Ab. The brass part has notes Bb, D, F, and Ab. The measure is labeled (146).

voice leading

Thad's richly extended chords consist of individual voices which move smoothly to notes in the next chord. Follow each voice as it resolves in bar 153. In bar 5 we hear all individual brass voices resolving strongly by steps or minor 3rds as the saxes leap downward to put some sudden thickening in the resolving chord.

bass doubling

Thad is consistent in rarely doubling the chord bass voice upward inside the harmony in the first octave above the normal bass range (see the discussion of this on page 11).

HARMONY

passing chords

Thad's smooth handling of passing chords, those harmonizations of scale-wise passing tones, is easily seen in the 5-voice writing for brass in bar 12 and in the sax soli at C. The passing chords used are:

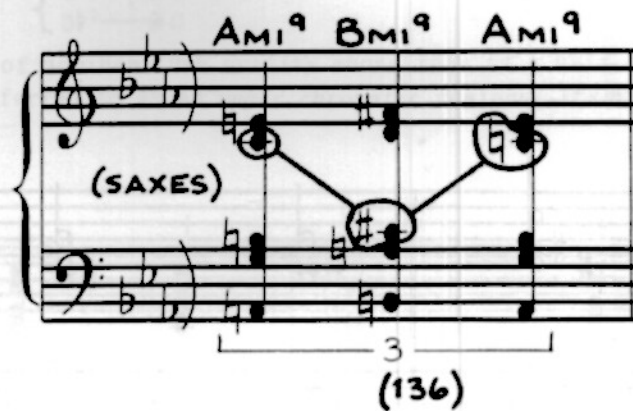
1. diminished 7th -- usually enriched with an added tone one full step higher than one of the four chord tones. This tone can appear in any octave (see bars 12, 37, 38).
2. planing (exact parallelism) -- when the melody moves by half-step into a chord member, other voices also move parallel by half-step (see bars 12, 41-44), or when the melody leaves and returns to the same note and chord, and other parts follow in parallel motion by the same intervals (see bars 32, 36, and 29-30 for full ensemble).
3. diatonic or scalar planing -- this occurs when the under voices follow the lead voice by moving step-wise to the next tone in the mode or scale related to the chord (bar 137).
4. whole-step planing in minor 7th chords -- this special case of diatonic planing exploits the fact that each minor 7th chord contains in its extensions another minor 7th chord one whole-step higher. If a melody over a minor 7th chord moves up a whole step, all lower voices may also move up a whole step (see bar 38) and still be within the chord. See *Example 10a*:

EXAMPLE 10a

EXAMPLE 10a shows a saxophone solo with passing chords. The notation is in 4/4 time, key of B-flat major. The saxophone part is written on a single staff. The chords are: Fm13, (SAXES) Fm17, Gm17, Fm19, Fm17(11). A bracket labeled (38) is under the Fm17(11) chord.

A special flavor results when both of these minor 7th chords include 9ths. The 9th of the upper one (*Example 10b*) is in apparent conflict with the minor 3rd of the lower chord, but the resulting sound is interesting.

EXAMPLE 10b



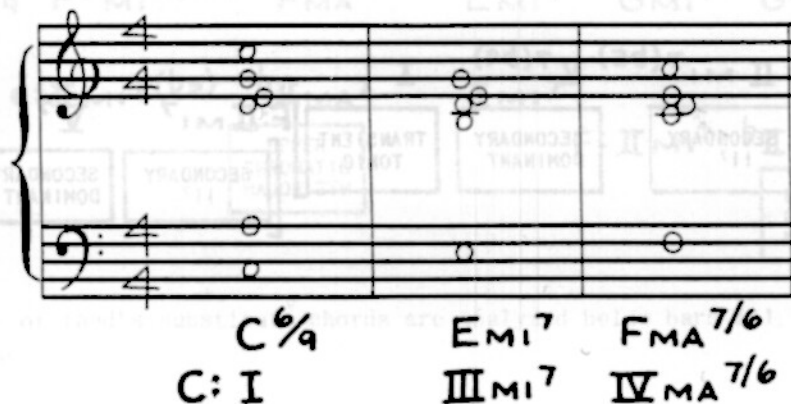
substitute chords

Although passing chords, as described above, provide motion in the harmony parts, Thad often uses progressions of substitute chords which go beyond the function of passing chords. They have a stronger functional character and would clash with the original changes if they were not written into the rhythm section parts. They energize the harmonic flow and give an opportunity for strong bass-voice lines moving independently from the melody, often in contrary motion (see bars 131-132).

tonicization

In studying the rich substitute chords of Thad Jones and Bob Brookmeyer, it will help to understand the concept of *tonicization*, in which any chord (except a diminished 7) may be "tonicized" to act momentarily as a transient tonic towards which a secondary V⁷ or a secondary II⁷-V⁷ sequence may move. For example, the basic progression in *Example 11a* may

EXAMPLE 11a



be enriched with a secondary V^7 (Example 11b) or with secondary $II_{MI}^7-V^7$ or $II_{MI}^7(b^5)$ sequences as in Example 11c.

EXAMPLE 11b

$C^6/4$ $B^7(b9)$ E_{mi}^7 C^9 $F_{MA}^7/6$
 C: I e: $V^7(b9)$ I_{mi}^7 F: V^7 I
 [SECONDARY DOMINANT] [TRANSIENT TONIC] [SECONDARY DOMINANT] [TRANSIENT TONIC]

EXAMPLE 11c

$C^6/4$ $F\#_{mi}^7(b5)$ $B^{13}(b9)$ E_{mi}^7 G_{mi}^7 C^9 F
 C: I e: $II_{mi}^7(b5)$ $V^7(b9)$ I F: II_{mi}^7 V^7 I
 [SECONDARY II⁷] [SECONDARY DOMINANT] [TRANSIENT TONIC] [SECONDARY II⁷] [SECONDARY DOMINANT] [TRANSIENT TONIC]

In addition, the secondary V^7 may be replaced by a $\flat VII^7$, the *tritone substitution* named for its intervallic relationship to the original V^7 :

$$\text{tritone} \quad \left\{ \begin{array}{l} G^7 \rightarrow C \\ D\flat^7 \rightarrow C \end{array} \right.$$

The $\flat VII^7$ is a chord of dominant 7th quality whose root is a half step above the transient tonic and is thus referred to as an *upper chromatic dominant* (Example 11d).

EXAMPLE 11d

Chord sequence for Example 11d:

$C^{6/9}$ $F\sharp M_1^7(b5)$ F^7 $E M_1^7$ $G M_1^7(11)$ $G\flat^7(\sharp 11)$ F

$C:I$ $e: II M_1^7(b5)$ $\flat II^7$ $I M_1^7$ $F: II M_1^7$ $\flat II^7$ I

UPPER CHROMATIC DOMINANT (under $\flat II^7$)

UPPER CHROM. DOM. (under $\flat II^7$)

The tritone substitution may also be a MA^7 chord and is then referred to as an *upper chromatic MA^7* (Example 11e).

EXAMPLE 11e

Chord sequence for Example 11e:

$C^{6/9}$ $F\sharp M_1^9(b5)$ $F MA^7$ $E M_1^9$ $G M_1^7$ $G\flat MA^9$ $F MA^7$

$C:I$ $e: II M_1^7(b5)$ $\flat II MA^7$ $I M_1^7$ $F: II M_1^7$ $\flat II MA^7$ I

UPPER CHROMATIC MAJOR 7TH (under $\flat II MA^7$)

UPPER CHROM. MAJOR 7 (under $\flat II MA^7$)

Actual examples of Thad's substitute chords are analyzed below bars 131, 132, 152, and 155 of *Three And One*.

THREE AND ONE

by Thad Jones

MEDIUM SWING (♩ = 160)

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Saxes

Baritone

1st

2nd

3rd

4th

Trpts

Flugelhorn

1st

2nd

3rd

4th

Trbns

Bass

Drums

Guitar

Piano

mf

ff

mp

BRUSHES

(GUITAR TREES)

EB9

D⁹

C⁷

Fm⁷

G^b9

Fm⁹

Am⁷

D⁷

unis. melody in 8va
breaks into triadic harmony

SOLI w/ FLUGELHORN

SOLI w/ BAR. SAX

SOLI w/ BAR. & FLUG.

2 ALTO SAXES

2 TENOR SAXES

TRUMPETS

TROMBONES

RHYTHM

minor 2nd grind

trumpet spread is unusually wide, but works because 4th Trumpet is high enough to balance the others

13th & natural 5th not used in same octave

saxes have no chord 3rd, but trpts./trbns. have two 3rds

note careful resolution of each brass voice - saxes abandon voice leading principles to add thickness to the second chord

trbns. contain important basic chord tones (1, 3, 7)

minor 2nd grinds appear between 13th & 7th of dominant 7th chord (m. 1) & between 3rd & 9th of minor 9th chords

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1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone
1st 2nd
3rd 4th
Flugelhorn
1st
2nd
3rd 4th
Bass
Drums
Guitar
Piano

Chord progression: C7, C7, F7, Bb7, Eb7(#9), AbMA7, A°, Gmi7, C7(b9), Fmi9, Bb9

1633

5-part drop-2 voicing (see p. 49)

minor 2nd grinds occur between inside voices

the 5th, if present in 13th chord, is in different octave from 13th

last chord 'rings' when melody 13th is doubled an octave lower

diminished 7th passing chord

5-step planing passing chord: A13 ---- Bb13

SALES
BRASS
RHYTHM
HARMONIC DETAIL

Chord progression: Bb7, Eb7(#9), AbMA7, A°, Gmi7, C7(b9), Fmi9, Bb9

Harmonic detail: Bb7, Eb7(#9), AbMA7, A°, Gmi7, C7(b9), Fmi9, Bb9

3 AND 1

61

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

1st
2nd
3rd
4th
Flugelhorn

1st
2nd
3rd
4th

Bass

Drums

Guitar TACET

Guitar

Piano

Chord progression: G^7 C^9 $G^7(b9)$ C^9 F^7 B^9 B^9 B^7 E^b B^b E^b A^b A^0 D^9 G^b $C^9(b9)$ F^b B^b

3 AND 1

1/2-step plane

1/2-step plane

whole step plane on minor 7th chord

substitute chords go through circle of 5ths

* melody octave-doubled

SAXES

RHYTHM

HARMONIC DETAIL

1/2-step plane from previous note

SAXES

RHYTHM

HARMONIC DETAIL

Chord progression: G^7 C^9 $G^7(b9)$ C^9 F^7 B^9 B^9 B^7 E^b B^b E^b A^b A^0 D^9 G^b $C^9(b9)$ F^b B^b

Saxes

Trpts

Trbs

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

Flugelhorn

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

GUITAR TACET

E^b G⁷(#9) C⁷(b9) B^b7 E^b G⁷(#9) C⁷ Fm⁷ Fm⁷ Am⁷ E⁷(#9) Am⁷ D⁹

* melody octave-doubled

1/2-step planing

SAXES

RHYTHM

HARMONIC DETAIL

1/2-step planing

dim. 7th passing chord

figure repeats

RHYTHM

HARMONIC DETAIL

Fm⁷ Fm⁷ Am⁷ E⁷(#9) Am⁷ D⁹

Fm⁷(ii) E^b Fm⁷(ii) Fm⁷(ii) Fm⁷(ii) E^b Fm⁷ Am⁷ E⁷(#9) Am⁷ D⁹

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

1st
2nd
3rd
4th
Flugelhorn

1st
2nd
3rd
4th

Bass

Drums

Guitar

Piano

GUITAR TACET

Dm7 G7 C7(b9) G7(b9) C7(b9) Cm7 F13(b9) Fm7 C7(b9) Eb7(b9) Fm7 F#0 Gm7 Gm7 C13 C13(b9) F#9 Bb7(b9)

3 AND 1

dim. 7th passing chords 1/2-step planing * melody octave-doubled

SAXES

RHYTHM

HARMONIC DETAIL

SAXES

RHYTHM

HARMONIC DETAIL

Eb7(b9) Fm7 F#0 Gm7(b9) Gm7 C13 C13(b9) F#9 Bb7(b9) Eb

Eb7(b9) Fm7(b9) F#0(ADD9) F#0(ADD9) Gm7(b9) Gm7(b9) D#9 C13 C13(b9) F#9 F#9 Bb7(b9) Eb

1ST TIME - BARI. SAX SOLO (OR 1ST TENOR)
 2ND TIME - FLUGELHORN SOLO W/ BACKUPS

5-step planing

2ND TIME ONLY

Saxes

Trpts

Trbs

65 66 67 68 69 70 71 72

1ST Alto
 2ND Alto
 1ST Tenor
 2ND Tenor
 Baritone

1ST
 2ND
 3RD
 4TH

Flugelhorn

1ST
 2ND
 3RD
 4TH

Bass

Drums

Guitar

Piano

5-part drop-2-6-4

Saxes

Trpts

Trbs

73 74 75 76 77 78 79 80

1ST Alto
 2ND Alto
 1ST Tenor
 2ND Tenor
 Baritone

1ST
 2ND
 3RD
 4TH

Flugelhorn

1ST
 2ND
 3RD
 4TH

Bass

Drums

Guitar

Piano

81 82 83 84 85 86 87 88 2ND TIME ONLY

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

Flügelhorn

Bass

Drums

Guitar

Piano

89 90 91 92 93 94 95 96

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st 2nd 3rd 4th Flügelhorn

1st 2nd 3rd 4th Bass

Drums

Guitar

Piano

BRASS

HARMONIC DETAIL

note simultaneous #9 & b9 in these dom. 7th type chords

G

1ST TIME ONLY

Saxes

Trpts

Trbns

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st 2nd

3rd 4th

Flugelhorn

1st 2nd 3rd 4th

Bass

Drums

Guitar

Piano

SOLO EXT

TO BRUSHES

GUITAR TACET

Ed7 D7 C7 Fm7 Fm7 Am7 D7 G7 C7

on last loudest chord, trbns. move higher & low saxes move lower, placing each in a louder register

SAXES

saxes play complete sounds including basic 3rds & 7ths

BRASS

trumpets in triad structures

trumpets include basic chord 3rds & 7ths

RHYTHM

HARMONIC DETAIL

H

1st Alto 107 108 109 110 111 112 113 114 115 116 117

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st 2nd

3rd 4th

Flugelhorn

1st 2nd 3rd 4th

(Solo)

Bass F7 Bb7 Bbm7 Eb7 Fm7 F#7 Gm7 C7 Fm7 Bb7 Eb Eb Eb Db9 C7 Fm7

Drums

Guitar F7 Bb7 Bbm7 Eb7 Fm7 F#7 Gm7 C7 Fm7 Bb7 Eb Eb Eb Db9 C7 Fm7

Piano



1st Alto 118 119 120 121 122 123 124 125 126 127 128

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st 2nd 3rd 4th

Flugelhorn

1st 2nd 3rd 4th

(Solo)

Bass Fm7 Am7 D7 G7 C7 F7 Bb7 Eb Eb Gm7 C7 Fm7 Bb7

Drums

Guitar Fm7 Am7 D7 G7 C7 F7 Bb7 Eb Eb Gm7 C7 Fm7 Bb7

Piano

2ND TIME ONLY

UNISON

Sub

END OF SOLO-2ND TIME

2ND TIME TO STICKS START KICKING

3 AND 1

Saxes

Trpts

Trbs

129 130 131 132 133 134

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

1st
2nd
3rd
4th

Flügelhorn

1st
2nd
3rd
4th

Bass

Drums

Guitar

Piano

ENS. KICK

GUITAR PLAY

Chord progressions: $E^b G^b$, Fm_7^9 , $Bb7(b9)$, E^b , $D7(\frac{9}{b13})$, $G7(\frac{9}{b13})$, D^b , $C7(\frac{9}{b13})$, $G7(\frac{9}{b13})$, Fm_7^9 , $C7(\frac{9}{b13})$, Fm_7^9 .

For this striking ascending brass line, Thad goes further than using passing chords to harmonize the line, using substitute chords to vitalize the underlying harmony & bass line. In using the concept of tonicization to build this progression, work backward from the arrival chord (downbeat Fm_7^9 , bar 133). This particular passage uses secondary dom. 7ths & one upper chromatic blima7. See explanation on pages 55-57.

129 130 131 132 133 134

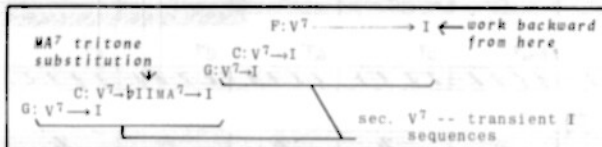
SAXES

BRASS

RHYTHM

HARMONIC DETAIL

Chord progressions: $E^b G^b$, Fm_7^9 , $Bb7(b9)$, E^b , $D7(\frac{9}{b13})$, $G7(\frac{9}{b13})$, D^b , $C7(\frac{9}{b13})$, $G7(\frac{9}{b13})$, Fm_7^9 , $C7(\frac{9}{b13})$, Fm_7^9 .



Saxes

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

Trpts

1st
2nd
3rd
4th
Flügelhorn

Trbs

1st
2nd
3rd
4th
Bass
Drums
Guitar
Piano

161
162

CODA SLOWER - RIT.

CUE

TO STICKS GUITAR PLAY

D.S. al

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

CODA SLOWER - RIT.

161
162

units. B⁷ E⁷ A¹³ (inferred)

3-part basic chord parts

7	3	13
3	7	3
1	1	1

"Kids Are Pretty People"

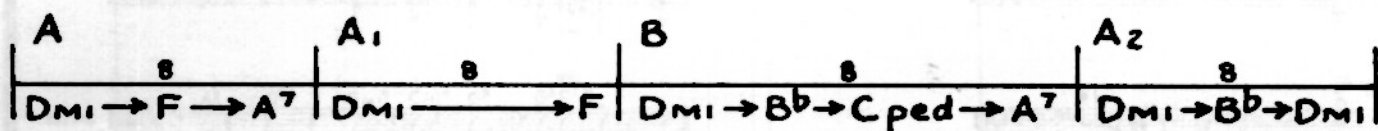
by Thad Jones

recorded on the *INSIDE THE SCORE* cassette
and on "MONDAY NIGHT" (Thad Jones/Mel Lewis Jazz Orchestra)

MELODY

Kids Are Pretty People is quite different in style from *Three And One*. It is in a slow swing style with a smoother, lyrical melody, mostly in minor. The melody is a normal 32-bar form in four 8-bar sections, but the harmonic subtleties are distinctive. Each 8-bar section starts in D minor but goes its own way, surprising us as it changes directions just as it seems to be headed for one tonality (see *Examples 1* and *2*).

EXAMPLE 1



A(8 bars) D_{MI}^7 $A_+^7(\#9)$ D_{MI} C_{MI}^7 F^7/C Bb^7 $A^7(\#9)$ D_{MI}^7 G^7
 F^7/C $C\#^0$ D_{MI}^7 F^7/C $B_{MI}^7(b5)$ $E^7(\#9)$ $A_+^7(\#9)$
 $A_1(8 bars)$ D_{MI}^7 $A_+^7(\#9)$ D_{MI}^7 F^7/C Bb $A^7(\#9)_3$ D_{MI}^7 G^7
 F^7/C $C\#^0$ D_{MI}_3 G^{13} F^7/C C^7_{sus} B^b/F F
 B(8 bars) D_{MI}^7 $B^b_{MA}^7$ G_{MI}^7 $E^b_{MA}^7$ C_{MI}^7 F^7_3 Bb E^b
 F^7/C $*C_{MI}^{11}$ F^7/C $A^7(\#9)$
 $A_2(8 bars)$ D_{MI}^7 $A_+^7(\#9)$ D_{MI}^7 C_{MI}^7 F^7/C Bb^7 $A_+^7(\#9)_3$ $D_{MI}^7_3$ G^7
 C_{MI}^7 F^7 **FINAL ENDING** Bb^7_3 E^b^7 $E_+^7(\#9)$ A_+^7 D_{MI}

* C_{MI}^7 IS A V_{MI}^7 BORROWED FROM THE PARALLEL MINOR MODE, F_{MI} . BORROWING CHORDS FROM A PARALLEL MODE (ONE WHOSE TONIC NOTE IS THE SAME) IS ONE OF THE SOURCES OF SUBSTITUTE CHORDS.

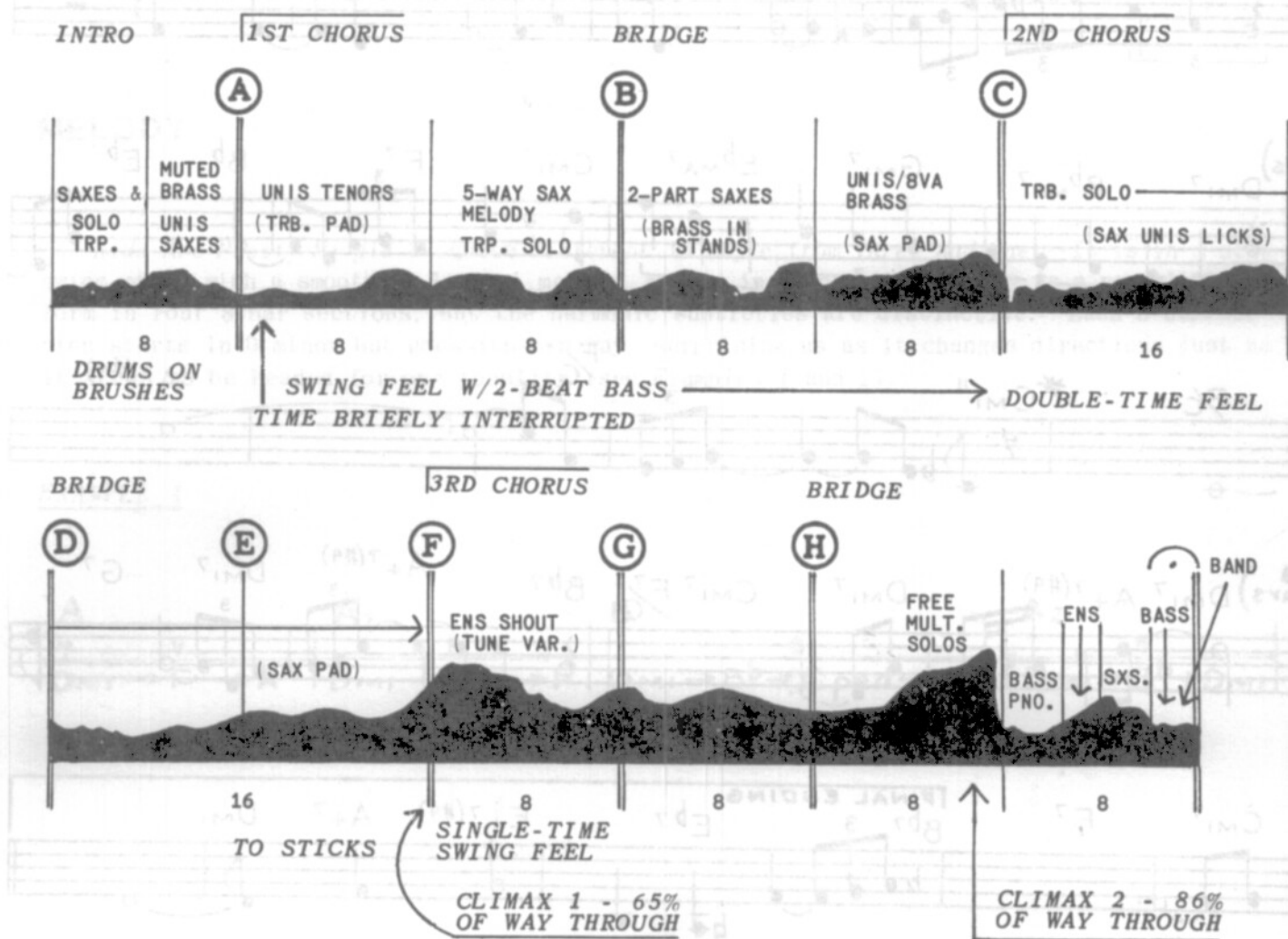
FORM OF THE ARRANGEMENT

The arrangement is three choruses long and begins with a quiet feature of pretty sax voicings over a C pedal, leading our ears to expect F major to follow. The feeling of time flow and tonality is interrupted with an even-eighth-note passage of 4 bars over changing harmonies before settling back into a subdued, slow swing feel in D minor at the start of the tune at **A**.

The first chorus presents the tune in four different colors and textures, one for each of the four phrases, each one being some combination of a unison or solo line against a harmonized line, with contrasting motion in the two lines. The second chorus is a trombone solo, and the third chorus is an ensemble shout.

Thad says that he always has in mind a focal point where his chart is heading. In *Kids* we get a strong sense of arrival on the powerful first note of the shout chorus **F**. Sixteen measures later a 2-bar crescendo at the start of the bridge **H** leads into a tangled texture of multiple free solos for two bars that ends in a dramatic *shot* chord in bar 97 for a second and bigger climax. The two climaxes occur 65% and 86% of the way through the chart. Listen to a recording of this chart as you study *Example 3*.

EXAMPLE 3



VOICINGS

saxes

The sax voicings in both the soli at bar 16 and the backgrounds in bars 33 and 65 are vintage Thad. Though registers are favorable for all parts, he uses a big range from the brilliant highs of bars 16-22 to the deeper low voicings of bars 18, 20 and 22.

In the background pads, unlike the soli passages, the baritone sax plays some bass functions in the spread voicings (bars 33, 34, 36, 40, 68), but these are intermixed with non-bass functions. As in *Three And One*, Thad's choice of voicings in the sax solis are the 5-part drop-2 and the 4-part drop-2 with the melody doubled an octave lower (see voicing explanations on page 49).

brass

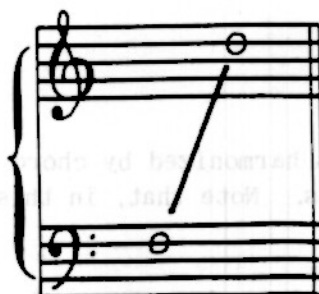
There is a good example of trombone padding in bars 10-15. The spread is typically a 10th or 11th between the outer voices and is characterized by having somewhat larger intervals between voices 1 and 2 and between 3 and 4 than between the inside voices 2 and 3. The chord 3rd and 7th are usually present in the trombone voicings. The bass trombone plays bass functions about half the time.

As in *Three And One*, the trumpets are never harmonized when playing by themselves, but only with trombone harmony. In concerted brass voicings, the trumpets again are spread no more than an octave (with only two exceptions). Aspiring writers should take note of the fact that the first trombone never goes higher than A \flat or A \natural . Rich sonority is often lost in ensemble passages when the first trombone is written too high.

ensembles

In concerted ensembles, the voicings are more dense than in *Three And One* and include many more *clustered* spacings (those with adjacent intervals of 2nds). The cluster invariably occurs in mid-register whether in trumpets, trombones, or saxes (see bars 77-78). The slower tempo gives a better chance for these denser voicings to be heard.

MID-REGISTER RANGE
FOR DENSE VOICINGS



Despite this dense spacing, Thad is still consistent in rarely doubling the bass note one octave upward inside the harmony in V^7 chords, but occasionally does so in diminished 7ths, half-diminished 7ths, and minor 7th chords.

The trombones again contain basic chord tones (3rds and 7ths) and the lead trumpet is doubled somewhere in the brass a large percentage of the time and often in the saxes.

HARMONY

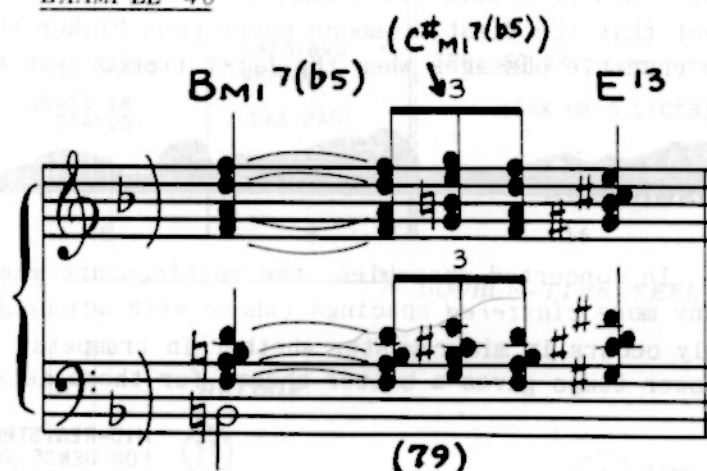
In *Kids* there are few passing chords. In bar 73 the upper voices move from upper chord extensions to basic chord tones while the lower voices repeat their chord notes. At a fast tempo it would be difficult for players to articulate stylistically on repeated notes, but at this slower tempo these lower voices don't have as much of a problem matching the articulation of the moving notes in the upper voices.

In bar 79, the voices in the $B_{MI}^7(b5)$ chord move to the next higher notes in the scale associated with the half-diminished chord: the Aeolian mode with a $b5$ (see Example 4a). This sounds another half-diminished chord, the $C^{\#}_{MI}^7(b5)$ in this case (Example 4b).

EXAMPLE 4a



EXAMPLE 4b



The scalewise line in bar 91 is harmonized by chord substitutions (of which Thad is a master) rather than by passing chords. Note that, in this case, the rhythm section is given each substitute chord symbol.

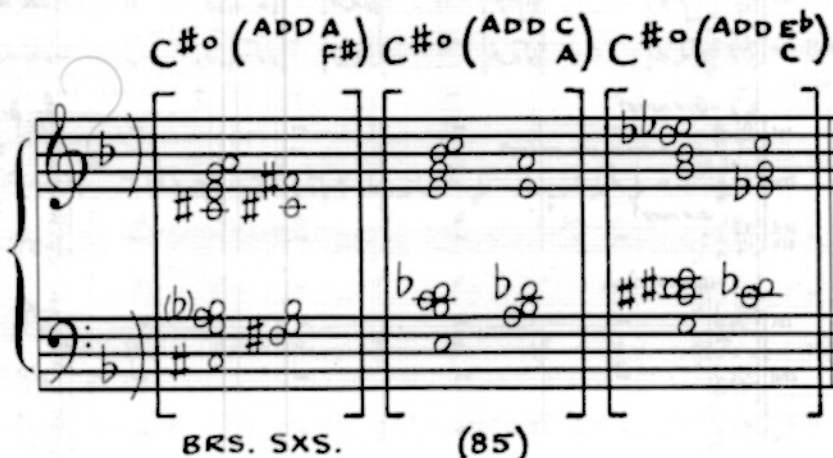
In the many minor 7th chords heard in this score, the extra tone added to the basic four tones may be either an 11th or 9th (saxes bar 20), and occasionally both (saxes bar 22, ensemble bar 73). In half-diminished chords the extra tone may also be the 11th (saxes bar 39). The consecutive diminished 7ths in bar 85 show clearly the ease of adding the tones

occurring one step higher than the basic chord tones. Although all four added tones are available, Thad uses only one or two at a time. When the melody outlines the diminished 7th (as in bar 85), the first voicing with its added notes is simply planed up with the melody, thereby producing different added tones in each inversion.

EXAMPLE 5a

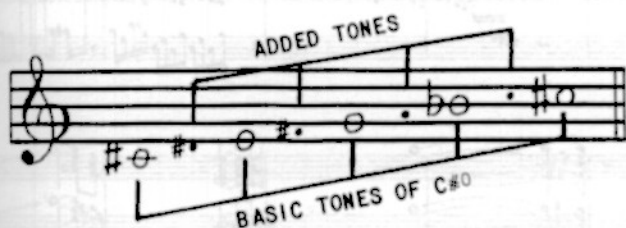


EXAMPLE 5b

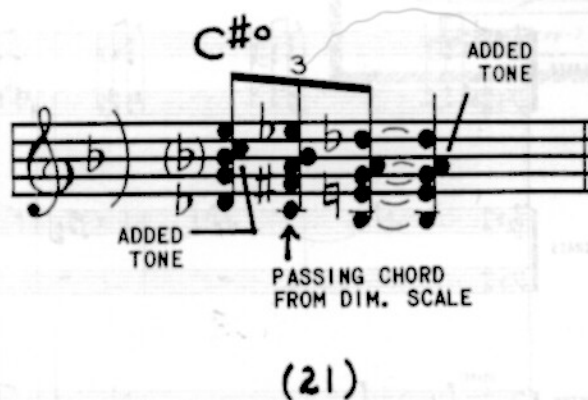


In handling the passing tones in the saxes over the $C\#^0$ chord in bar 21, each voice moves within the diminished scale, which includes the four tones in the original diminished 7th plus its four added tones:

EXAMPLE 6a



EXAMPLE 6b



KIDS ARE PRETTY PEOPLE

by Thad Jones

SLOW SWING $\text{♩} = 80-84$ $\text{♩} = \text{♩} = \text{♩}$

Saxes

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

Trpts

1st
2nd
3rd
4th

(CUP MUTE)
SOLD (HAVE CUP READY)
(CUP MUTE)

Trbs

1st
2nd
3rd
4th

(CUP MUTE)

Bass
Drums
Piano

BEHIND
(GIVEN BOW)

lines in saxes & bass keep chord-scale relationships: B mixolydian with B⁹ sus., F mixolydian with F¹³ sus.

SAXES
BRASS
RHYTHM
HARMONIC DETAIL

(BASS)
(B4) F^{MA} (3) (B1)
C¹³
(B4) E⁷ F
(B4) A⁷ B^b MA¹³
(B4) B⁹ C¹³ sus
(B4) A⁷ (B4) D^{MA} B⁹ sus
C¹³ MA¹³ sus
(B4) E⁷ A⁷ (B4)

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9 10 11 12 13 14 15 16

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Piano

trb. spread is just over an octave - 4th Trb. mixes bass with non-bass functions

LEAD

AD LIB (CHOICES ON PART)

SWING

mp

16

4-part w/ 8th second voice

SAXES

5-part drop-2

KIDS...

17 18 19 20 21 22 23 24

Saxes

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

Trpts

1st
2nd
3rd
4th

Trbs

1st
2nd
3rd
4th

Bass

Drums

Piano

(OPEN IN STAND)

SOLD FILLS

AS LIB. CHORDS ON PAST

SAXES

RHYTHM

HARMONIC DETAIL

Octave-doubled melody

5-part drop-2 voicing

repeated notes in 2nd Tenor & Bari are awkward

passing chord from dim. scale

pure triads set up quiet gospel cadence (IV-I) in bar 24

inversions give motion to harmony parts

17 18 19 20 21 22 23 24

Dm7 A7 Dm7 F/C Bb7 A7 Dm7 G7 F/C C#° Dm7 G13 G9 F/C C7sus Bb/F F

Dm7 A7 Dm7 F/C Bb7 A7 Dm7 G7 F/C C#° Dm7 G13 G9 F/C C7sus Bb/F F

Dm7 A7 Dm7 F/C Bb7 A7 Dm7 G7 F/C C#° Dm7 G13 G9 F/C C7sus Bb/F F

this brass register would be too strong
for sax melody if it were not played into
the stands or muted

25 26 27 28 29 30 31 32

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

(TRPTS: IN STAND)

1st
2nd
3rd
4th

(TRBS: IN STAND)

1st
2nd
3rd
4th

Bass

Drums

Piano

OPEN
OPEN
OPEN

ONE LOWER

KIDS...

Saxes

Trpts

Trbs

33 34 35 36 37 38 39 40

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Piano

CRES.

ALL

LEAD.

This open voicing in the sax background pad is not constructed like the various thickened line voicings (drop-2, drop-2-6-4, etc.), but is better understood as a basic chorale voicing built up from the bass, including chord 3rds & 7ths in lower voices (as seen in the Nestico scores). In thickened line voicings, the under parts almost always move in the same direction as the lead voice, ignoring good voice leading. In basic chorale voicing, voices move independently of the lead voice and 3rds & 7ths will usually resolve. Even when the bari sax does not play the bass, the string bass sounds it & the bari takes the next voice up.

SAXES

RHYTHM

HARMONIC DETAIL

33 34 35 36 37 38 39 40

Dm_1^7 A_+^7 Dm_1^7 Cm_1^7 F_7^7 Bb_+^7 A_+^7 Dm_1^7 G^9 Cm_1^7 F^7 Bb^{13} Eb^9 $E_{m_1}^7(b_9)$ Bb^7 $A_7(b_9)$ $E^7(b_9)$

$Dm_1^7(b_9)$ $A_+^7(b_9)$ Dm_1^{11} Cm_1^7 F_7^7 $Bb^{13}(b_9)$ $A^{13}(b_9)$ Dm_1^9 G^{13} Cm_1^9 $F^{13}(b_9)$ Bb^{13} Eb^{13} $E_{m_1}^7(b_9)$ $Bb^{13}(b_9)$ $A_+^7(b_9)$ $E^7(b_9)$

riffs set double-time feel

background pad in open voicing

56 57 58 59 60 61 62 63 64 65 66

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Piano

SHRILL

TO STICKS

CRESC.

F A7 Dm7 Gm7 Cm7 F7 F#7

75 76 77 78 79 80 81 82

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone
1st
2nd
3rd
4th
1st
2nd
3rd
4th
Bass
Drums
Piano

Detailed description: This block contains a musical score for measures 75 through 82. The score is arranged in a system with multiple staves. The vocal parts include 1st Alto, 2nd Alto, 1st Tenor, 2nd Tenor, Baritone, and a group of four voices (1st, 2nd, 3rd, 4th). The instrumental parts include a Bass line, Drums, and Piano accompaniment. The piano part features various chords and melodic lines, with some notes marked with 'A' and 'F'. The vocal parts have lyrics written below the notes. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

the lower lead trp. melody provides interest by varying the intensity & gives contrasting richer middle register sounds -- note 2 kinds of voicing: 1) cluster 2) basic chorale

scalar plane on half-dim. 7th chord

SAXES
BRASS
RHYTHM
HARMONIC DETAIL

Detailed description: This block contains a musical score for measures 75 through 82, focusing on the saxophone and brass parts. The score is arranged in a system with multiple staves. The saxophone part (SAXES) and brass part (BRASS) are the primary focus. The rhythm part (RHYTHM) and harmonic detail part (HARMONIC DETAIL) provide additional context. The saxophone part features a melody with varying intensity and voicing. The brass part provides a harmonic support. The rhythm part shows the underlying beat and tempo. The harmonic detail part shows the specific chords and voicings used in the score. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

Saxes

Trpts

Trbs

83 84 85 86 87 88 89 90

1st Alto
2nd Alto
1st Tenor
2nd Tenor
Baritone

1st
2nd
3rd
4th

1st
2nd
3rd
4th

Bass

Drums

Piano

note the voicings as outer voices spread in contrary motion - lower voices spread more than upper ones

83 84 85 86 87 88 89 90

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

ADDAD A C F# A ADD E# C

Bb9 A7(#9) Dm7 G7 F/C C#° Dm7 A#7 G# B° F/C C7sus F A7 Dm7 Bb Gm7 Eb C#m7

100 101 102 103 104 105 106 107 108 109 110

1st Alto

2nd Alto

1st Tenor

2nd Tenor

Baritone

Saxes

1st

2nd

3rd

4th

Trpts

1st

2nd

3rd

4th

Trbns

Bass

Drums

Piano

SOLO

SOLO

Dm7 G7 Cm7 F#7 Eb7 A7

The image displays a musical score for the song "The Way We Were" by J. S. Galt. The score is arranged in four staves, each with a different instrument or section. The first staff is for Saxophones (SAXES), the second for Brass, the third for Rhythm, and the fourth for Harmonic Detail. The music is in 4/4 time and features a key signature of one flat (B-flat). The score includes measures 100 through 110. The Saxophone part features a melodic line with various articulations and dynamics. The Brass part provides harmonic support with chords and sustained notes. The Rhythm section includes a steady bass line and a melodic line with various articulations and dynamics. The Harmonic Detail staff provides a detailed view of the chord progressions and voicings for each measure. The score is written in a standard musical notation style, with notes, rests, and chord symbols clearly visible.

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

100 101 102 103 104 105 106 107 108 109 110

D_{mi}^7 G^7 C_{mi}^7 F_+^7 B^b E^b E_+^7 $A^7(\sharp 9)$ D_{mi}^7 $E^7(\sharp 9)$ A_+^7 D_{mi}^7 A_+^7 D_{mi}^7 G^9

D_{mi}^{11} G^{11} $G^{11}(\sharp 9)$ C_{mi}^{11} $F_+^7(\sharp 9)$ B_{mi}^{11} E^b E^b $E_+^7(\sharp 9)$ A_+^7 D_{mi}^{11} $E_+^7(\sharp 9)$ A_+^7 $D_{mi}^7(\sharp 9)$ $A_+^7(\sharp 9)$ D_{mi}^9 $G^{11}(\sharp 9)$

"Us"

by Thad Jones

recorded on the **INSIDE THE SCORE** cassette
and on **"CONSUMMATION"** (Thad Jones/Mel Lewis Jazz Orchestra)

Us is different in many ways from the other two Thad Jones scores studied here. It has a jazz-rock feel rather than swing, its melodic form is unusual, its arrangement form is unconventional, its the only one of the three scores that modulates, and improvisation is not a principal feature of the arrangement.

MELODY

The melody contains three different tunes: a short introductory melody in Eb which is related to the main gospel-like brass chorale at A through its harmony and melodic fragments; the main theme at A (also in Eb) whose 15 bars divide into three phrases of 4, 6, and 5-bar lengths, each repeating a portion of the preceding phrase before continuing with new material; and a second main theme at D (key of C) which is 8 bars long and is built on a sequence of simple 2-note blues intervals ending with a vigorous 2-bar unison lick. See *Examples 1* and *2*.

RHYTHMIC MOTIVE FROM BARS 13-14

RELATED MOTIVE (RHYTHMICALLY AUGMENTED)

Intro

Main Theme (letter A)

1st PHRASE

2nd PHRASE

3rd PHRASE

(EXTENSION)

The musical score for Example 1 is written in 4/4 time and consists of three staves. The first staff, labeled 'Intro', contains measures 1 through 9. It features a rhythmic motive from bars 13-14, which is a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. This motive is repeated in measures 2, 3, 4, 5, 6, and 7. The second staff, labeled 'Main Theme (letter A)', contains measures 11 through 14. It features a rhythmic motive from bars 13-14, which is a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. This motive is repeated in measures 12, 13, and 14. The third staff, labeled 'Main Theme (letter A)', contains measures 15 through 25. It features a rhythmic motive from bars 13-14, which is a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. This motive is repeated in measures 16, 17, 18, 19, 20, 21, 22, 23, 24, and 25. The score includes various harmonic annotations such as Eb, Ab, Bb, C, F, G, and B, as well as rhythmic markings like accents and slurs.

Second Theme (letter D)

The musical score for Example 2 is written in 4/4 time and consists of one staff. It contains measures 35 through 42. The score includes various harmonic annotations such as C, Bb, G, F, and C/G, as well as rhythmic markings like accents and slurs.

FORM OF THE ARRANGEMENT

The form of this arrangement is basically a large ABA preceded by an introduction. The intro starts in Eb with a powerful 4-bar statement by the band, which is answered by a 4-bar saxophone solo (played by Jerome Richardson on soprano sax in the original Thad Jones/Mel Lewis recording). This call-and-response pattern repeats, followed by the main 15-bar gospel-like brass chorale, which is played without the rhythm section. A 20-bar transition modulates into the key of C and 8 bars of rhythm section vamp set up the more intense jazz-rock feel.

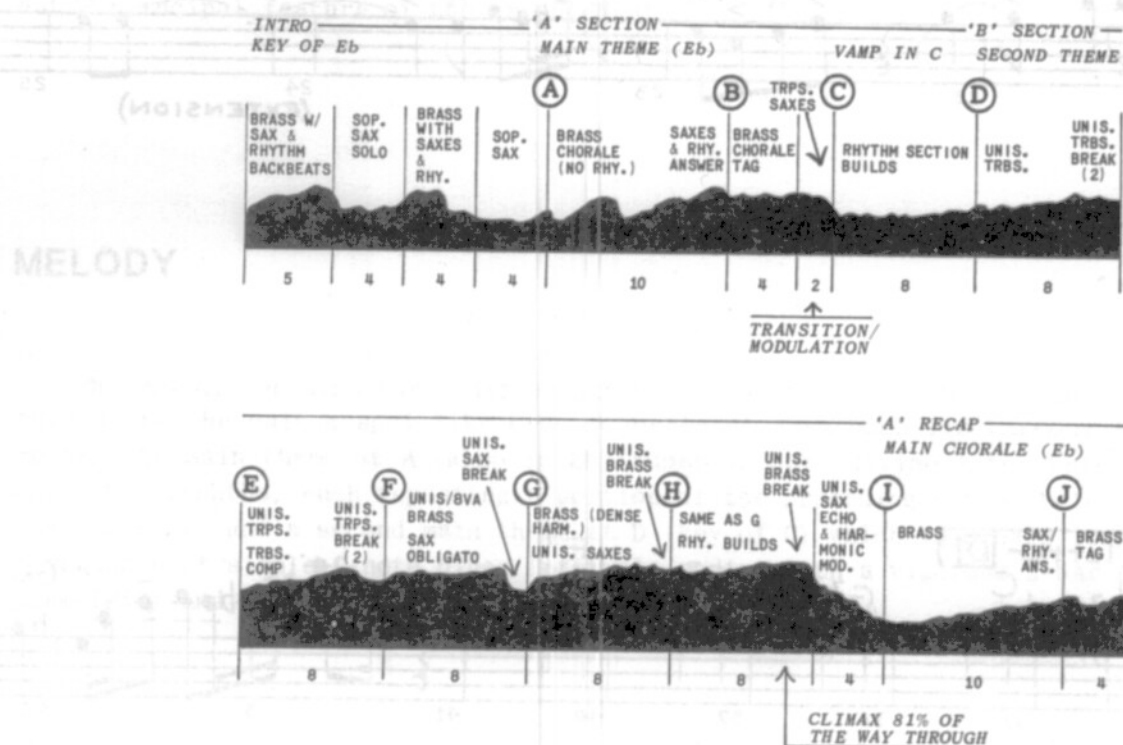
The second theme of 8 bars has enough *blue* notes (Eb, Bb, Ab) over its C tonality to make it relate closely to the first Eb tonality. This 8-bar strain is played five times in increasing intensity, the texture and orchestration changing each time until the last (these changes should be studied). Note that when the brass and saxes play different figures at the same time, one is in unison and the other is harmonized -- they are never both harmonized. The last repeat at [H] continues to gain intensity without re-orchestration as the rhythm section drives the band to the principal climax in bar 65.

It is interesting to compare the position of climax points among these three Thad Jones scores: *Us* - 81% of the way through; *Three And One* - 80-86% of the way through; and *Kids* - 65-86% of the way through.

The D.S. back to the brass chorale closes the large ABA form and helps give a feeling of completion despite the sudden ending in bar 24. The other element which sets up the feeling of ending is the turnaround and tag (bar 20) just before the chart concludes.

In the following dynamic contour chart (Example 3), note the flow of color and texture variations, and the build to the climax in a score which is short and quite intense throughout.

EXAMPLE 3



VOICINGS & HARMONY

The richness of harmony is typically Thad and is not related to either gospel or rock, either of which would normally call for simpler harmony of triads or simple 7th chords. The brass ensemble voicings follow the same procedures as in his other scores. Principal chord notes (3rds, 7ths) are found in the trombones, who are mostly voiced in a slightly spread voicing (outer voices generally at an interval between a major 7th and a 10th). The lead trumpet note is doubled an octave lower in the fourth trumpet or first trombone two-thirds of the time.

The high Bb's in the first trombone are higher notes than in the other scores. Note that only on octave melody doublings does Thad write the trombone that high. The warmth of his brass voicings relates to this.

The brass voicings at **G** are very dense, having usually seven different pitches among the eight notes. But the added notes are organized so that trumpets and trombones each make harmonic sense by themselves. In the dominant 7th type chords, the #9's and b9's go well together. In this sequence, 5ths and 13ths are found adjacent, contrary to the usual precautions but sounding good in this configuration (the sustained length of these dense chords gives them a chance to be heard).

By contrast, Thad uses a simpler sax voicing than usual during the fast-moving harmonized line in bars 51-54. This is a 4-part drop-2 with 8vb melody doubling until bars 55-56 when they break into a more tense 5-part voicing as the phrase builds to the cut-off and sax unison break in bar 57.

The sudden modulation in bars 25-26 disguises its basic circle-of-fifths motion by the use of the off-beat unison trumpet melody built on chord extensions. Melodically this tune also sets up the trombone melody at **D** by using quicker versions of the same 2-note intervals present in that melody.

At the beginning, the saxes add to the texture by playing the backbeats rather than doubling the brass. Note how the "outside" sax line at **G** is harmonically justified on all notes and how it helps to clarify both the line and the harmony.

$\text{♩} = 108$

1st Alto
3rd Alto
2nd Tenor
Saxes
4th Tenor
Baritone
1st
2nd
Trpts
3rd
4th
1st
2nd
Trbs
3rd
4th
Bass
Drums
Guitar
Piano

4
5
6
7
SOLO (40-118)

saxes energize texture w/rhythmic counterpoint to the brass

F# dissonance not heard because we hear it as a lower neighbor tone to the G

(SOLO)

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

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Handwritten musical score for "The Lord's Prayer" by J. S. Bach. The score is written on ten staves, including vocal parts and instruments. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into measures, with measure numbers 23, 24, 25, 26, 27, and 28 visible. The vocal parts include Soprano, Alto, Tenor, and Bass. The instrumental parts include Violin I, Violin II, Viola, Cello, Double Bass, and Piano. The score includes various musical notations such as notes, rests, and dynamic markings. The word "FINE" is written above measure 25. The score is written in a clear, legible hand.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves, each with a specific instrument or section assigned to it. The top staff is for SAXES, the second for BRASS, the third for RHYTHM, and the bottom for HARMONIC DETAIL. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and chords. A vertical line with an upward-pointing arrow is positioned between the RHYTHM and HARMONIC DETAIL staves, indicating a specific point in the music. A text box at the bottom right provides an analysis of the trumpet line, stating: "trumpet line forecasts trombone melodic intervals at [D] - upper extensions in this melody enrich a basic circle-of-5th modulation to the key of C".

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

Fine

23 24 25 26

PS IN D⁷

13 #11 #4 b4 #4 #5

E MA 9(#11) E^b

G A^b MA MA B^b13 E MA 13(#11) E^b9/4 E⁷ A⁷ D⁷(#11) G 13(#9)

Fm1⁹ G^b4/3 (E^b)(#11) SUS

trumpet line forecasts trombone melodic intervals at [D] - upper extensions in this melody enrich a basic circle-of-5th modulation to the key of C

29 30 31 32 33 34 35 36

1st Alto
3rd Alto

2nd Tenor

Saxes

4th Tenor

Baritone

1st
2nd
3rd
4th

Trpts

1st
2nd
3rd
4th

Trbns

Bass

Drums

Guitar

Piano

UNIS.
b \flat p. b \flat p.
mf
COL. 1st TRB.
COL. 1st TRB.
COL. 1st TRB.
C7(#9) Bb³
COL. BASS

2
2
2

AD-LIB SOLO FILL

Increasing richness: unis. trps.
with harmonized trb. comping

37 38 39 40 41 42 43 44

1st Alto
3rd Alto

2nd Tenor

Saxes

4th Tenor

Baritone

1st
2nd
3rd
4th

Trpts

1st
2nd
3rd
4th

Trbns

Bass

Drums

Guitar

Piano

UNIS.
b \flat p. b \flat p.
f
COL. 1st TRPT.
COL. 1st TRPT.
COL. GTR.
C7(#9) G \flat (#9) C7(#9) F7(#9) F# \flat 7 C/G Gm7 C C7 Bb

UNIS.

1st Alto 45 46 47 48 49 50 UNIS. 51

3rd Alto

2nd Tenor

1st Tenor

Baritone

1st 2nd 3rd 4th

1st 2nd 3rd 4th

Bass

Drums

Guitar

Piano

UNIS.

COL. 1ST TRB.

COL. 1ST TRB.

COL. 1ST TRB.

COL. GTR.

CHY.

C7 G7#3 G7b C7 F7(#9) F#7b C/G Gm7 C C

harmonized sax line against
unis/8va brass line

SAXES

BRASS

4-part drop-2
w/melody 8va

RHYTHM

HARMONIC
DETAIL

Gm7 C (ADD D) C# D# F# C# F#m7 C

1st Alto
3rd Alto
2nd Tenor
Saxes
4th Tenor
Baritone

1st
2nd
3rd
4th

Trpts

1st
2nd
3rd
4th

Trbs

Bass

Drums

Guitar

Piano

52 53 54 55 56 57

COL. 1st TEN.

COL. 3rd ALTO

B^b7 C^7 G^7 $C^7(b9)$ $F^7(\#9)$ C/G

52 53 54 55 56 57

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

5-step planing

diatonic parallelism

more intense 5-note voicing as phrase climax builds

chromatic planing

col. 1st TEN.

B^b7 C^7 G^7 $C^7(b9)$ $F^7(b9)$ C/G

DD^bC E^b D C^7 C^7 E^b F^b $C^7(b9)$ C^7 $C^7(b9)$ $F^7(b9)$ F^b C/G

64 65 66 67 68 69 70

1st Alto
3rd Alto
2nd Tenor
Saxes
4th Tenor
Baritone

1st
2nd
Trpts
3rd
4th

1st
2nd
Trbs
3rd
4th

Bass
Drums
Guitar
Piano

UNIS.
COL. 1ST TRPT.
COL. 1ST TRPT.
COL. 1ST TRB.
COL. 1ST TRB.
F7(#9)
Gm7 C
C/G
UNIS.
COL. 3RD ALTO
SOLO FILL
Bb7sus Ema9(#11)

D.S. al FINE

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

col ↑ Bvb
col ↑ Bvb
F7(#9)
Gm7 C
C/G
Bb7sus Ema9(#11)
Bb7sus Ema9(#11)
modulation to Eb

D.S. al Fine

Thad Jones interview

Ray Wright: I wanted to check out a couple of things. When you taught at (the) Eastman (School of Music - a week's artist-in-residence), you talked about writing toward a certain focal point in each chart and I wondered how my conception of the position of those focal points matched up with your feelings about them.

Thad Jones: *I thought it was exactly correct. It's hard for me to look at it in a fairly objective way since I was so involved with it on such a personal and subjective level, but when I hear it come back to me I say, "Well I'll be damned!!" I thought it was quite accurate.*

RW: What other points would you like to bring out?

TJ: *One of the things I tried to point out at Eastman was the involvement in the concept of whatever arrangement it is. I try to keep the ideas as consistent as possible.*

RW: In choosing substitute chords, how much thinking do you do about the moving of individual parts?

TJ: *I don't really think about that. I let the flow of the piece take me into the involvement with it. Let come what may, whatever it is. I'm kind of responsible for the expression of it, so it doesn't really matter about the adjacent or parallel lines or whatever. That part of it never really concerns me too much. I think the whole idea that I had in mind in a more total sense was the full expression of the piece, whatever the piece was supposed to mean to me.*

This is not something that I study. I get into the piece and wherever the line takes me, that's where I'm going to go. You know Ray, one thing I could add is that when I sit down to write a piece I very seldom have a title. I have an idea, but not a title. And it often occurs to me in the middle of a piece, a title just pops out of the air. The characteristics, the way you feel at the time, all seem to suggest a certain theme that should express the content of what you're doing.

RW: When in the writing do you fix the concept of what the focal point of the piece is to be?

TJ: *It's hard to say. Sometimes it occurs before you get out of the introduction, and then other times you almost have to finish the piece before you know. The main thing is that there has to be a certain consistency that has to be adhered to, in maybe an emotional way, that keeps reminding you of the thing that's been in the back of your head all the time.*

I do a lot of writing at the piano and maybe I'll play a chord and it pops the barrier loose, the idea I've been trying to get to. I'll think, "Oh yeah!" Maybe it suggests the chord that may be the climactic chord that I've been trying to reach. Maybe that suggests the whole idea for the piece. A lot of times that's where the title comes from. Or a few words to sum up what I've been thinking about and I'll put that down

and then the material to express it begins to materialize and then I can work with it that way. I get a general conception, not a total picture, but an idea of a focus or direction in which I want to go. Then I start gathering the things around me that will probably help propel me in that direction.

RW: In the case of *Us*, did you write the introduction later?

TJ: That's been a long time ago. I had the melody in mind, but I did write the introduction first. I had to direct myself into that melody without taking myself out of the concept of the piece. Once I got into the melody, things developed from there in a general and personal sense. I felt that since I had said '*Us*' then everybody has to be involved in their own particular way. As long as we're all heading in the right direction and we're partners in this enterprise, then '*Us*' is appropriate.

RW: Did the second section, going into the rock vamp in C, just spontaneously flow out of it?

TJ: First of all I'm not a rock writer, I've never thought of myself that way. But in some ways I'm not against rock and I feel that rock expresses certain things a lot better than conventional ways. To me, the rock feeling of this piece expresses a certain feeling, but the melody expresses a certain thought. Maybe subconsciously I was trying to combine the two.

RW: Did you also have the second tune for the key of C section in mind ahead of time?

TJ: No. When I decided to change the key and to open the door for a little more development with the rest of the band, then the change of key was like an introduction into another area of the music. I think the melody flowed out of that idea.

RW: Did you toy with the idea of opening solo space?

TJ: No I didn't. The original piece just had the solo for Jerome Richardson. Later I opened it up for Pepper Adams and added backgrounds.

RW: Is there something else that should be said about these tunes?

TJ: No. Ray, to be perfectly frank, in your introduction to the analysis you expressed the way I feel and put it in a very clear way.

Bob Brookmeyer



BOB BROOKMEYER was born in Kansas City, Missouri on December 19, 1929 and graduated from the Conservatory there with a degree in composition. His career data list reads something like a "Who's Who In American Jazz" volume -- it's a long roster of names including just about every major artist active in the contemporary jazz scene. Bob has made personal appearances as a featured valve trombonist with the bands of Thad Jones & Mel Lewis, Woody Herman, Gerry Mulligan, Stan Getz, Jimmy Guiffre, Tex Benecke, and Clark Terry. Recording collaborations as performer, composer, and/or arranger with Gary MacFarland, Manny Albam, George Russell, and Bill Evans, plus most of the previously mentioned jazzmen, have established him as one of today's finest jazz professionals.

THE PUBLISHER

"Hello And Goodbye"

by Bob Brookmeyer

recorded on the **INSIDE THE SCORE** cassette
and on **"BOB BROOKMEYER - COMPOSER & ARRANGER"** (Mel Lewis Jazz Orchestra - Gryphon G-912)

The Brookmeyer scores are the most complex of those studied here, but it is crucial to understand how the simple melodic materials of *Hello And Goodbye* and *First Love Song* strike a happy balance with the dense voicings, irregular forms, and rich harmonies that Brookmeyer uses. It is tempting to delve first into those complex harmonic structures, but they make up only one element of Bob's strongly individualistic style. Equally interesting and important are his sophisticated melodic construction, his form and contour, and his rhythmic development.

MELODY

In *Hello And Goodbye*, it's more difficult than usual to differentiate between the form of the melody and the form of the whole composition since they are unusually interrelated as the composition spins itself out. The full melody includes a 56-bar main theme and a 28-bar secondary theme of sharply different and quaintly humorous character before recapping the last 24 bars of the main theme.

Note the permutation of a limited few notes in the A phrase in exact rhythmic repetition. The melodic contour of the first phrase rises in the middle (from bar 17 to 27) and goes back down again by bar 32. In the similar melody of the third phrase (bar 49), the contour has been inverted, starting high in bar 49, descending quickly to bar 53, and then rising more slowly to a strong climax in bar 63. Note how the ninth and tenth bars of the first phrase become the last four bars of the third phrase an octave higher. They sound familiar to our ears, but these motives have the fresh interest of phrase and octave displacement.

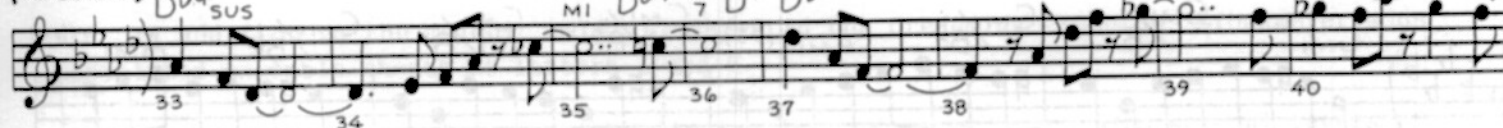
Study the rhythmic variations of the 5-note motive in bars 64-66 as repeated in the next four bars. It is hard to over-emphasize the importance of rhythm in the three basic elements of jazz: rhythm, melody, and harmony.

"A" Section (Main Melody)

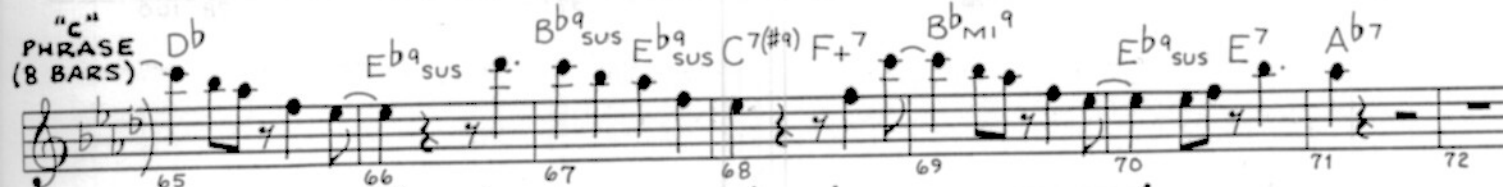
"a" PHRASE (16 BARS)



"b" PHRASE (16 BARS)



"a" PHRASE (16 BARS)



← RHYTHMIC DEVELOPMENT →

* DISPLACED REPETITION OF BARS 25-28

HELLO...

EXAMPLE 1 continues
on the next page ...

"Hello And Goodbye"

"B" Section (Secondary Theme)

Musical score for the "B" Section (Secondary Theme) of "Hello And Goodbye". The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The melody is accompanied by a series of chords and figured bass lines. The chords are labeled above the staff, and the figured bass lines are written below the staff. The score is divided into measures, with measure numbers 73 through 100 indicated. The final measure (100) is marked with a double bar line and the instruction "3 D.S." (Da Capo).

Chords and Figured Bass lines:

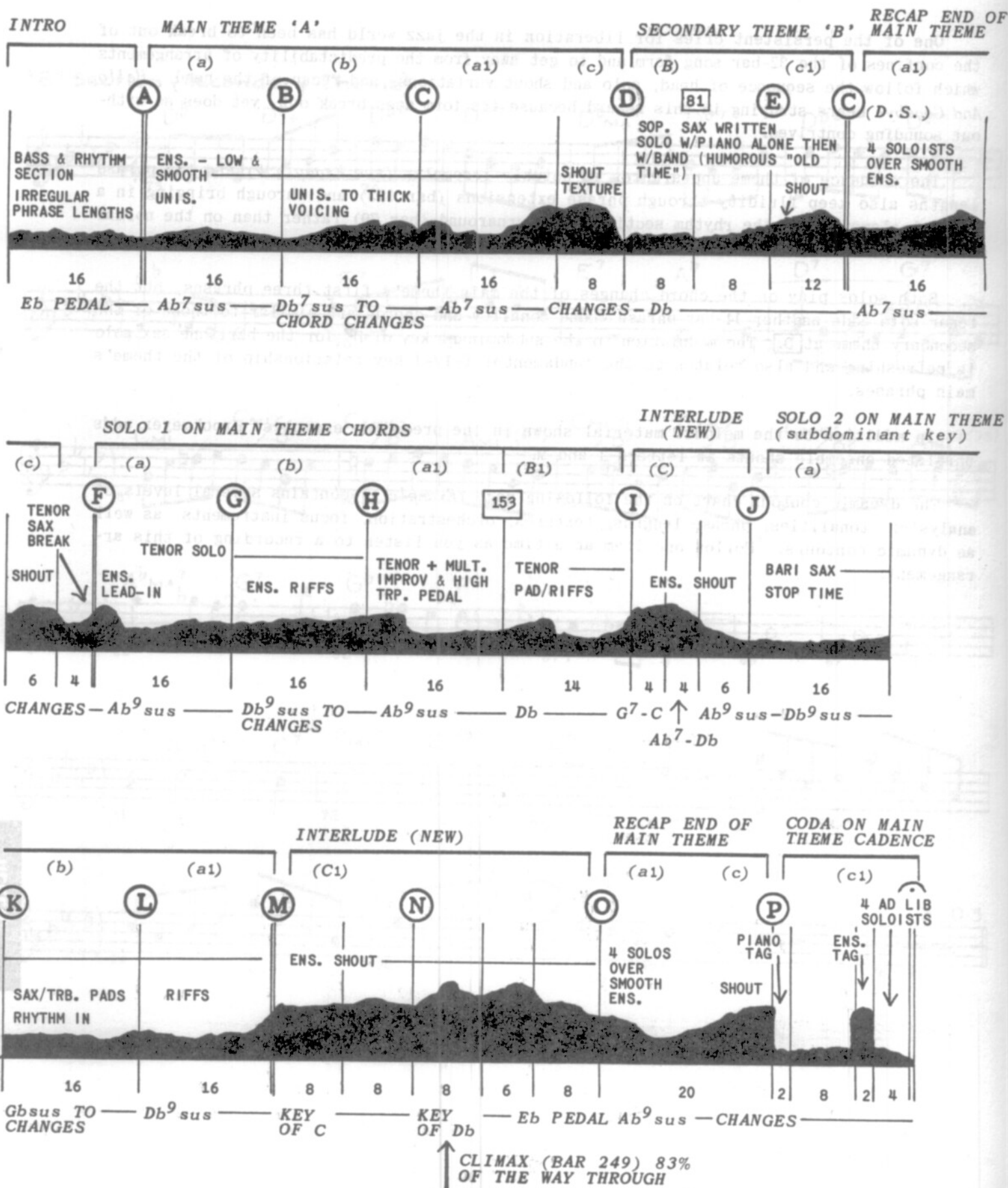
- 73: D^b , 73
- 74: D^b_+ , 74
- 75: D^b_6 , 75
- 76: D^b_7 , 76
- 77: $D^b_{MA}7$, 77
- 78: D^b_7 , 78
- 79: G^b , 79
- 80: F^7 , 80
- 81: E^7 , 81
- 82: A^7 , 82
- 83: D^7 , 83
- 84: G^7 , 84
- 85: C_{MI} , 85
- 86: C_{MI}/B , 86
- 87: C_{MI}/B^b , 87
- 88: $A_{MI}7(b5)$, 88
- 89: C_{MI}/B^b , 89
- 90: C_{MI}/B , 90
- 91: C_{MI}/B^b , 91
- 92: $A_{MI}7(b5)$, 92
- 93: $A^b_{MA}7$, 93
- 94: G^7 , 94
- 95: G^b , 95
- 96: F^7 , 96
- 97: G_{MI}^{II} , 97
- 98: C^7 , 98
- 99: F_{MI}^7 , 99
- 100: $E^7(b9)$, 100

Figured Bass lines (measures 73-100):

- 73: 73
- 74: 74
- 75: 75
- 76: 76
- 77: 77
- 78: 78
- 79: 79
- 80: 80
- 81: 81
- 82: 82
- 83: 83
- 84: 84
- 85: 85
- 86: 86
- 87: 87
- 88: 88
- 89: 89
- 90: 90
- 91: 91
- 92: 92
- 93: 93
- 94: 94
- 95: 95
- 96: 96
- 97: 97
- 98: 98
- 99: 99
- 100: 100



EXAMPLE 2



ORCHESTRATION

This piece includes a French horn part (covered in its absence by 5th trumpet playing flugelhorn). The two top saxes always play soprano, producing an effect which can't be duplicated by altos. This is particularly true of the first part, which often doubles the 1st trumpet in the ensembles, producing a much less edgy effect than an alto would on the same notes.

The 1st trombone sometimes plays higher than in the Thad Jones scores studied, but these high notes are not ordinary harmony parts. In bar 69 the high C is an octave-doubling of the lead trumpet. The high Db of bar 57 is a duet figure in 3rds and 7ths with the lead trumpet. It is clearly a color choice since trumpets are available to cover these notes.

TEXTURE

The textures are clearly defined. Principal ideas are played only by solo instruments, concerted ensembles, or multiple ad lib solos (in other words, not by sections). However, these concerted ensembles vary in density from extremely dense clusters (letter **C**) with 7 different pitches within a minor 7th interval to a full spread basic chorale type structure (bars 69-71).

EXAMPLE 3

Example 3 shows musical notation for two staves. The top staff contains three chords: $E^b M_{11} 13 / A^b$, $(ADD G^b \& D^b) E^b M_{11} 13 / A^b$, and $A^b 9_{sus} (ADD C)$. The bottom staff contains two chords: (51) and (71) . The notation is in 4/4 time and features various voicings and extensions.

One quality which is common to all of the ensembles is the strength of the voice leading in all parts, whether in the most dense or most open voicings. To test this, play the individual parts in the score, bars 39-71.

Much of the craft of the piece has to do with tension and release, and controlled variations in density. The 56-bar main theme starts at **A** with unison ensemble. At the beginning of the second phrase at **B**, it continues briefly in unison, splits into two parts, and then into 4-part close voicing before going into an extended passage of thickened line made up of dense clusters of up to seven different pitches played by the 14 voices. Note that this is not a formula voicing -- the interval between the outer voices varies from a minor

7th to two octaves, independent of the melody range. In this long passage (bars 48-67), no horns play bass notes. Both bass trombone and bari sax do assume a bass function for emphasis in some cadences (bars 67-71). Even the widespread voicing at bar 236 is still a thickened line rather than a basic chorale type voicing with true bass. At letter **N**, Bob reverts to the basic chorale type.

Another point: despite the thickness of the clusters, not all possible chord or scale tones are thrown in. Brookmeyer uses only those that give the color he wants. The minor 9th chords, for example, are voiced as 4-part chords without roots or 11ths in the horns (bars 43-45). Nor do the number of pitches used remain constant from chord to chord. These points are analyzed above score bars 33-67.

It is important not to confuse density with intensity. Sometimes Brookmeyer decreases the density and achieves greater intensity (bars 46, 61-66), or increases the density and achieves less intensity (bars 49-56 are the only consistent 7-part voicings but are not as intense as what preceded). More important to intensity are the instrumental registers and and presence and spacing of dissonant intervals. A particularly effective contrast is that in bar 73 when the texture changes from sustained dense clusters to the single solo line set against staccato accompaniment.

HARMONY

Brookmeyer has a distinctive way of artistically breaking rules that are normally used to keep arrangers out of "trouble". There are many examples in *Hello And Goodbye*. Aspiring arrangers need to understand that only in certain circumstances can you break these rules without falling into a trap. For one thing, they require uniformly top-notch players. The following are examples of some of Brookmeyer's rule exceptions:

1. minor 2nds and minor 9ths - minor 2nds are valuable sources of dissonance in voicings. Thad's use of them has been pointed out. Their inversions (major 7ths) are important normal parts of jazz harmonic colors. We avoid minor 2nds between the top two voices because they tend to confuse our perception of the melody. However,

EXAMPLE 4



EXAMPLE 5

Brookmeyer writes very obvious minor 2nds between the top voices in bars 43 and 45. And yet we have no problem in hearing the melody -- it moves through a distinctive non-stepwise interval and the melodic figure is part of a sequence which clarifies any potential muddiness.

Another arrangement of the notes in a minor 2nd is the octave displacement which produces a minor 9th interval (*Example 4*). This sounds much more dissonant than the minor 2nd or major 7th interval and is strongly avoided normally (none of these are found in the Nestico or Thad Jones scores analyzed here). Many specific rules of thumb guard against the minor 9th interval: no $\sharp 11$ ths below a melody 5th; no $\sharp 9$ ths below a melody 3rd; no 13ths below a melody 7th in a dominant 7th-type chord; no major 7ths below a melody root; etc.. Brookmeyer usually follows these guidelines, but on occasions he employs the minor 9th intervals in very obvious places, clearly enjoying the sound. Bars 229-232 and 237-238 (*Examples 7 & 8*) are clear examples of this, as are the introduction to *Willow Weep For Me* and the second strain of *St. Louis Blues* (both recorded by the Thad Jones-Mel Lewis Jazz Orchestra).

EXAMPLE 6

Example 6 shows a musical score with two staves. Above the staves are four chord labels: $B^b MA^7$, $E^b \frac{9}{4} (\sharp 11)$, C^{13} , and $G MI^9$. Below the staves, specific intervals are labeled: MI^9 and MA^7 are shown in the first two measures, and MI^9 and MA^7 are shown in the last two measures. Below the staves, a series of labels indicates the quality of the intervals: AVOID, GOOD, AVOID, GOOD, AVOID, GOOD, AVOID, GOOD.

EXAMPLE 7

Example 7 shows a musical score with a single staff. Above the staff are four chord labels: $D MI^{\sharp} / C$, $E MI^9$, $F MA^7$, and $C MA^9 (\sharp 11)$. Below the staff, the intervals are labeled: MI^9 's. The measures are numbered (229) and (230).

The parallel minor 9ths shown in *Example 7* are especially biting because of the parallel movement of two lines a minor 9th apart. However, they are proper chord parts and are not "wrong" notes, and this biting dissonance has been saved for this final shout chorus. Nowhere else in the composition has Brookmeyer used it. He further increases the intensity of the dissonance in bar 237 (see *Example 8*) by doubling the dissonant 9th in octaves in trombones and bari sax.

EXAMPLE 8

The minor 9ths between 1st trumpet and 1st trombone in bar 250 (*Example 9*) work because each voice is playing a compelling line of its own. The lead trumpet is playing a diatonic scalar line on a familiar motive, while the trombone is playing a strong line that fits into the chromatic substitute chords.

EXAMPLE 9

2. simultaneous b9th with altered 9ths - In the last chord of bar 250, the normally forbidden b9th mixed with altered 9ths (also not found in the Nestico or Thad Jones scores studied here) works here as a cluster impact chord in which each of the three voices on the dissonance (1st tenor, 3rd trumpet, and 4th trombone) have naturally singable lines in and out of the dissonance (see score bar 250).

3. synthetic harmony (harmony that is not identifiable as an idiomatic jazz chord) - found throughout Brookmeyer's writing, it reflects the confidence of a musician who has heard the surprising and satisfying harmony that results during the improvising of several fine musicians who arrive without plan at a cadence. The strong voice-leading of each player adds up to synthetic harmony. The recordings of Brookmeyer with Gerry Mulligan or Jim Hall illustrate this point. The previous two examples could be considered synthetic harmony. Another good example is the pile-up of notes in bar 90, which goes beyond conventional chord symbols. The second chord in bar 49 (*Example 10*) could be called $A\sharp^3 \text{ ADD } C\sharp / A\flat$, acting as an upper chromatic dominant to the following $A\flat^2$ us chord. But this unwieldy and non-idiomatic symbol doesn't explain why it works so well. Its almost compelling logic is the strong half-step resolution of all non-lead voices into the following chord.

EXAMPLE 10

(ADD C#)
A+¹³SUS
Ab¹³ Ab Ab⁹SUS (ADD C)

(49)

4. simultaneous #5ths and b5ths - these appear in parallel motion in bar 232:

EXAMPLE 11

(ADD #5) (ADD #5) (ADD #5) (ADD #5)
CMA⁷ DbMA⁷ DMA⁷ EbMA⁷

(232)

This is another rule broken and needs no other justification other than the fact that it is needed for a momentary blur of dissonance (see Brookmeyer interview). It is doubtful that we could remember the prior use of simultaneous #5ths and b5ths between the melody and accompaniment in bar 73 to be able to relate it to the chords in bar 232, yet these compositional details may affect us subconsciously and give a piece unity and class. Contemporary non-jazz composers devote great attention to such details.

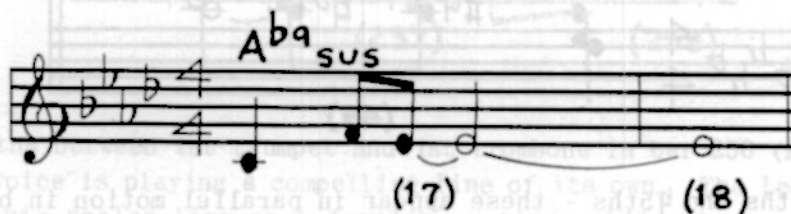
EXAMPLE 12

(ADD #5)
Db

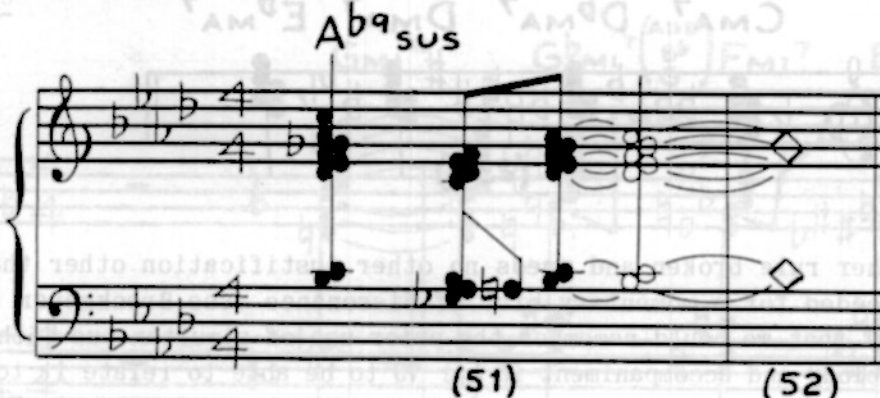
(73)

5. suspended chords with 3rds - suspended dominant 7th chords with 3rds (or dominant 7ths with 4ths) are normally forbidden because of the obvious contradiction of having a simultaneous suspension and resolution (4th and 3rd in the same chord) -- none are found in the Nestico or Thad Jones scores studied here. In certain situations, Brookmeyer and other writers, including the late Oliver Nelson and more modal composers, do use them. In *Hello And Goodbye*, the first melody note in bar 17 sounds a chord 3rd (C) against the marked $A\flat^{\sharp}_{sus}$ (Example 13), and in the 8 bars of $A\flat^{\sharp}_{sus}$ from bars 49-58, the clusters constantly include C's (Example 14). In these cases,

EXAMPLE 13



EXAMPLE 14



the 3rd seems to function as an upper extension rather than as a chord 3rd. It can be thought of and treated as the 13th of the $E\flat_{MI}^{13}$ over the dominant root $A\flat$ (see Example 15), and this suggests a normal voicing in which the 13th is higher in the chord than the suspended 4th. This is, in fact, the way Brookmeyer did it in his arrangement of *St. Louis Blues* for the Thad Jones-Mel Lewis Orchestra (Example 16).

EXAMPLE 15

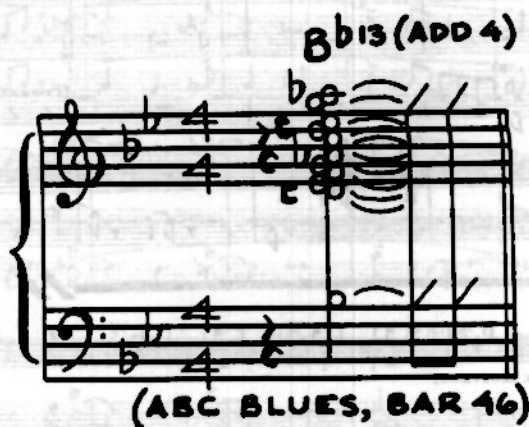


EXAMPLE 16



However, in the examples noted in *Hello And Goodbye* and in the kick-off chords in *ABC Blues* (bar 46), the clusters include low 3rds grinding against the adjacent 4th (*Example 17*). Brookmeyer does not constantly use suspended dominant 7ths with 3rds, nor in progressions with changing harmony (as at 65 in *Hello And Goodbye*), but only in passages of static harmony (bars 17-24 and 49-64).

EXAMPLE 17



HELLO AND GOODBYE

by Bob Brookmeyer

Medium Swing $J = 180$

(SUBSTITUTE ALTO PART PROVIDED FOR 2ND SOPRANO)

SAXES
1st Soprano
2nd Soprano (or Alto)
1st Tenor
2nd Tenor
Baritone

TRUMPETS
1st
2nd
3rd
4th
(Flügel) 5th
(5th PART SUBSTITUTES FOR HORN IN F) (HORN PART PROVIDED)

TROMBONES
1st
2nd
3rd
(Bass) 4th

Drums
(PNO: SOLO) Ab^9 SUS (CLUSTERS) (SOLO AD LIB) (CYMBALS AD LIB)

Guitar
(PNO: SOLO) Ab^9 SUS (CLUSTERS) (AD LIB)

Piano
 Ab^9 SUS

Bass
(BASS: SOLO/POSS. AD LIB)

Drums
(CYM.)

Guitar
(GTR. & PNO: FREELY & CHORDAL - USE CLUSTERS) Ab^9 SUS

Piano
 Ab^9 SUS (AD LIB)

Bass
(AD LIB)

SAXES
2 Soprano
2 Tenor
Baritone

TRUMPETS
1st
2nd
3rd
4th
5th
(5th: SMOOTHLY, WITHOUT INFLECTION - IN STAND)

TROMBONES
4 Trombones
(TRBS: SMOOTHLY, WITHOUT INFLECTION - IN STAND)

Drums
simile

Guitar
(GTR. & PNO: COMP) Ab^9 SUS (MIXOLYDIAN)

Piano
(BASS: WALK-EDL PNO. CHANGES)

Bass
 Ab^9 SUS

SAXES
2 Soprano
2 Tenor
Baritone

TRUMPETS
4 Trumpets
(SMOOTHLY, WITHOUT INFLECTION - IN STAND)

TROMBONES
4 Trombones
(SMOOTHLY, WITHOUT INFLECTION - IN STAND)

Bass
 Ab^9 SUS

Drums
simile

Guitar
 Ab^9 SUS

Piano
 Ab^9 SUS

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SECOND 16

(SAX: RELAXED)

Score for Second 16, featuring vocal and instrumental parts. The score includes staves for Soprano, Alto, 1st Tenor, 2nd Tenor, Baritone, 1st Trumpet, 2nd Trumpet, 3rd Trumpet, 4th Trumpet, 5th Trumpet, Bass, Drums, Guitar, and Piano. The key signature is B-flat major (two flats). The tempo is marked 'RELAXED'. The score includes various musical notations such as notes, rests, and dynamic markings (mp, sf). The piano part includes chord symbols: D^b9_{sus} , $A^b_{m1}7$, D^b7 , $A_{m1}7$, $D7$, D^b , $A^b_{m1}7$, A°/D^b , $D^b7(b9)$, $A^b_{m1}7(b9)$, $G_{MA}7$.

density: 1 individual pitch — 2 — 3 — 4 — 5
 (# of pitches) outer voice interval of cluster — minor 13th — minor 14th

gradually thickening line from unis/duos to full clusters

Score for Saxophones, Brass, Rhythm, and Harmonic Detail. The score includes staves for SAXES, BRASS, RHYTHM, and HARMONIC DETAIL. The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, and dynamic markings (mp, sf). The RHYTHM part includes chord symbols: D^b9_{sus} , $A^b_{m1}7$, D^b7 , $A_{m1}7$, $D7$, D^b , $A^b_{m1}7$, A°/D^b , $D^b7(b9)$, $A^b_{m1}7(b9)$, $G_{MA}7$. The HARMONIC DETAIL part includes notes and rests.

HELLO...

Trbs

intensity builds, independent of decreasing density



HELLO...

1st Soprano

2nd Soprano
(or Alto)

1st Tenor

2nd Tenor

Baritone

Saxes

1st

2nd

3rd

4th

5th

Trpts

1st

2nd

3rd

4th

Trbs

Bass

Drums

Guitar

Piano

peak intensity while less dense

density: 6 — 7 — 6 — 7 — 4 — 5 — 6 — 5

cluster spread: 8va — major 9 p. 11th 8va — p. 15th

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

HELLO...

(SOLO - CUED IN 2nd SOPRANO)

Saxes

Trpts

Trbs

entry of drums, bass & trombones disguise
start of the new phrase 2 bars later

Saxes

Trpts

Trbs

⊕ CODA

Saxes

1st Soprano
2nd Soprano (or Alto)
1st Tenor
2nd Tenor
Baritone

Trpts

1st
2nd
3rd
4th
5th

Trbs

1st
2nd
3rd
4th

Bass

Drums

Guitar

Piano

(SOLO - ALONE)
 $\text{B}^{\flat}\text{9}\text{sus}$

(FILL)

(1ST 4 BARS: PLAY FREELY AND ACTIVELY BEHIND TENOR SOLO)
(PLAY TIME)

(COL FND. CHANGES)

(1ST 4 BARS: COMP FREELY) (BEHIND TENOR SOLO)
 $\text{A}^{\flat}\text{9(ADD4)}$

(W/RHYTHM SECTION)

(COMP BEHIND TENOR SOLO)

riff built on rhythmically
displaced rhythm of main theme

Saxes

1st Soprano
2nd Soprano (or Alto)
1st Tenor
2nd Tenor
Baritone

Trpts

1st
2nd
3rd
4th
5th

Trbs

1st
2nd
3rd
4th

Bass

Drums

Guitar

Piano

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score includes parts for Saxophones (Soprano, Alto, Tenor), Trumpets, Trombones, Bass, Drums, Guitar, and Piano. The key signature is B-flat major (two flats). The tempo/mood is marked "mp". The score is divided into measures numbered 113 through 129. The guitar part includes a section labeled "Dorian (MIXOLYDIAN)". The piano part includes a section labeled "A minor 7 D7 (#9) Db".

HELLO...

145 Bb^7_{sus} 146 147 148 149 150 151 152 **H** 153 154 155 156

1st Soprano Bb^7_{sus}

2nd Soprano Bb^7_{sus}

1st Tenor Bb^7_{sus}

2nd Tenor Bb^7_{sus}

Baritone Bb^7_{sus}

1st Bb^7_{sus}

2nd 3rd Bb^7_{sus}

4th 5th Bb^7_{sus}

1st A^b7_{sus}

2nd A^b7_{sus}

3rd 4th A^b7_{sus}

Bass (WALK - CHORDS CUED)

Drums

Guitar (comp) A^b7_{sus}

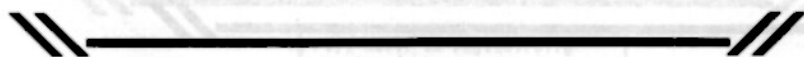
Piano A^b7_{sus}

153 E^b E^b+ E^b+ E^b+ $A^b(b5)$ A^b A^b+ A^b+

154 E^b E^b+ E^b+ E^b+ $A^b(b5)$ A^b A^b+ A^b+

155 E^b E^b+ E^b+ E^b+ $A^b(b5)$ A^b A^b+ A^b+

156 E^b E^b+ E^b+ E^b+ $A^b(b5)$ A^b A^b+ A^b+



157 158 159 160 161 162 163 164 165

1st Soprano $G^7(b9)$

2nd Soprano $G^7(b9)$

1st Tenor $G^7(b9)$

2nd Tenor $G^7(b9)$

Baritone $G^7(b9)$

1st $G^7(b9)$

2nd 3rd $G^7(b9)$

4th 5th $G^7(b9)$

1st $G^7(b9)$

2nd $G^7(b9)$

3rd 4th $G^7(b9)$

Bass (WALK)

Drums

Guitar $F^7(b9)$ B^bM^b B^b C^bM^b C^b D^bM^b A^b7_{sus}

Piano $F^7(b9)$ B^bM^b B^b C^bM^b C^b D^bM^b A^b7_{sus}

159 $G^7(b9)$ C^bM^b C^b D^bM^b D^b E^bM^b B^b7_{sus}

160 $G^7(b9)$ C^bM^b C^b D^bM^b D^b E^bM^b B^b7_{sus}

161 $G^7(b9)$ C^bM^b C^b D^bM^b D^b E^bM^b B^b7_{sus}

162 $G^7(b9)$ C^bM^b C^b D^bM^b D^b E^bM^b B^b7_{sus}

163 $G^7(b9)$ C^bM^b C^b D^bM^b D^b E^bM^b B^b7_{sus}

164 $G^7(b9)$ C^bM^b C^b D^bM^b D^b E^bM^b B^b7_{sus}

165 $G^7(b9)$ C^bM^b C^b D^bM^b D^b E^bM^b B^b7_{sus}

1st Soprano 166 167 168 169 170 171 172

2nd Soprano

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

5th

1st

2nd

3rd

4th

Bass (AS 15)

Drums

Guitar

Piano

Chord progression: $G^{\#}sus$, $G^{\#}7(b9)$, C , $B^{\#}(b9)$, $B^{\#}7(b9)$, $A^{\#}(b9)$, $Dm^{\#}7Em^{\#}7F$, $G^{\#}7C$, $Em^{\#}7$, $E^{\#}b^{\#}7$, $A^{\#}7(b9)$, $Fm^{\#}7$

ensemble shout built on new material

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

Chord progression: $A^{\#}7sus$, $G^{\#}7(b9)$, C , $B^{\#}(b9)$, $B^{\#}7(b9)$, $A^{\#}(b9)$, $Dm^{\#}7Em^{\#}7F$, $G^{\#}7C$, $Em^{\#}7$, $E^{\#}b^{\#}7$, $A^{\#}7(b9)$, $Fm^{\#}7$

HELLO...

173 174 175 176 177 178 179 180

Saxes

1st Soprano (b) f r b z f - - - - - mp f r b - - - - - (b) f r b (SAX: LONG, SLOW DROP)

2nd Soprano (b) f r b z f - - - - - mp f r b - - - - - f r b - - - - -

1st Tenor (b) f r b z f - - - - - mp f r b - - - - - f r b - - - - -

2nd Tenor (b) f r b z f - - - - - mp f r b - - - - - f r b - - - - -

Baritone (b) f r b z f - - - - - mp f r b - - - - - f r b (TO SOLO)

Trpts

1st (b) f r b z f - - - - - f r b - - - - - f r b (TRPTS: LONG, SLOW DROP)

2nd 3rd (b) f r b z f - - - - - f r b - - - - - f r b - - - - -

4th 5th (b) f r b z f - - - - - f r b - - - - - f r b - - - - -

Trbs

1st (b) f r b z f - - - - - f r b - - - - - f r b (LONG, SLOW DROP)

2nd (b) f r b z f - - - - - f r b - - - - - f r b - - - - -

3rd 4th (b) f r b z f - - - - - f r b - - - - - f r b - - - - -

Bass (b) f r b z f - - - - - f r b - - - - - f r b - - - - -

Drums (SOLO) f r b z f - - - - - (SOLO) f r b z f - - - - -

Guitar (GTR: PNO.) E+7(#9) A13(#9) Ab9sus (GTR: PNO.) Bb9sus E+7(#9) Ab9sus (LONG, SLOW DROP)

Piano (b) f r b z f - - - - - f r b - - - - - f r b - - - - -

new key, new texture,
new solo color

181 182 183 184 185 186 187 188 189 190

Saxes

1st Soprano (b) f r b z f - - - - - f r b - - - - - f r b - - - - -

2nd Soprano (b) f r b z f - - - - - f r b - - - - - f r b - - - - -

1st Tenor (b) f r b z f - - - - - f r b - - - - - f r b - - - - -

2nd Tenor (b) f r b z f - - - - - f r b - - - - - f r b - - - - -

Baritone (b) f r b z f - - - - - f r b - - - - - f r b - - - - - (SOLO - STOP TIME - CHANGES CUE IN 1ST SOPRANO TO [b])

Trpts

1st (b) f r b z f - - - - - f r b - - - - - f r b - - - - -

2nd 3rd (b) f r b z f - - - - - f r b - - - - - f r b - - - - -

4th 5th (b) f r b z f - - - - - f r b - - - - - f r b - - - - -

Trbs

1st (b) f r b z f - - - - - f r b - - - - - f r b - - - - -

2nd (b) f r b z f - - - - - f r b - - - - - f r b - - - - -

3rd 4th (b) f r b z f - - - - - f r b - - - - - f r b - - - - -

Bass (b) f r b z f - - - - - f r b - - - - - f r b - - - - -

Drums (PNO.) f r b z f - - - - - f r b - - - - - f r b - - - - -

Guitar (PNO.) f r b z f - - - - - f r b - - - - - f r b - - - - -

Piano (PNO.) f r b z f - - - - - f r b - - - - - f r b - - - - - (GTR: COL BASS BYA)

(GTR: BYA BASS) (GTR: TACET)

light saxes w/ soprano top provide background with light trombones that bari can work against

1st Soprano 191 192 193 194 195 196 197 198

2nd Soprano

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

5th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

Bb^7_{sus} $G^{\#9}_{sus}$ A^9_{sus} Bb^9_{sus} F^9_{sus} E^9_{sus} Eb^9_{sus}

(WALK-CHORDS CUED)

(FILL LIGHTLY)

$A^{\#9}_{sus}$ G^9_{sus} Gb^9_{sus}

B^9_{sus} C^9_{sus} Db^9_{sus}

(LIFT PEDAL)

1st Soprano 199 200 201 202 203 204 205 206

2nd Soprano

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

5th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

Bb^7_{mi} E^b_{7sus} B^7_{mi} E^7 E^b Bb^7_{mi} $E^b_{7(b9)}$ $G^{\#}MA^7$

Db^7_{mi} G^7 G^b Db^7_{mi} $G^b_{7(b9)}$ BMA^7

2 (TIME)

6

8

10

HELLO...

1st Soprano 207 208 209 210 211 212 213 214

2nd Soprano

Saxes

1st Tenor

2nd Tenor

Baritone $G^{\#}m_7$ $C^{\#}7(b9)$ Gm_7 C^7 Cm_7 F^7 $Bb7(\#9)$

Trpts

1st

2nd

3rd

4th

5th

Trbs

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

(5th: w/sks.)

(TRBS: SOLI)

(AS IS)

Bm_7 $E^+7(b9)$ Bbm_7 Eb^7 Ebm_7 Ab^7 $Db7(\#9)$ PEDAL

(GTR: COL BASS RHYTHM)

1st Soprano 215 216 217 218 219 220 221 222

2nd Soprano

Saxes

1st Tenor

2nd Tenor

Baritone

Trpts

1st

2nd

3rd

4th

5th

Trbs

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

(IN STAND) a_2 mp (4th: COL 2nd)

rhythmic displacement of previous riff

Bbm_7 $Db^{\#}sus$ $LIFT PEDAL$ sf mp

(GTR: COL PNO.)

HELLO...

Saxes

Trpts

Trbs

1st Soprano 233 234 235 236 M⁹ 237 238 239

2nd Soprano

1st Tenor

2nd Tenor

Baritone

1st

2nd

3rd

4th

5th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

EMI⁷ A⁺7(#4) Dmi⁷ G⁺7(b4) C

octave minor 9ths
in trombones/bari

HELLO

SAXES

BRASS

RHYTHM

HARMONIC
DETAIL

(Dmi⁷) EMI⁷ A⁺7(#4) Dmi⁷ G⁺7(b4) C

Dmi⁹ EMI⁷ D⁹ EMI⁹ A⁺7(#4) Dmi⁹ G⁺7(b4) CMA¹³ Dmi⁹ G EMI⁹ MA⁹ EMI⁹ (ADD 5) F⁹ (ADD A) E⁹ (B9)(b4) E⁷ A⁷

HELLO...

1st Soprano 247 248 249 250 251 252 253

2nd Soprano

1st Tenor

2nd Tenor

Baritone

Saxes

Trpts

Trbs

Bass

Drums

Guitar

Piano

Chord progression: Eb9 Ab7 Ab+7 Db7 Bb+7(b9) Gm7 (ADD Ab) Gb7 Fm7 E7(b9) Eb7(b9) D9 Db7 B7(b9) E7(b9) Eb7 Ab+7 Fm7

arrival point

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

Chord progression: Eb9 Ab7 Ab+7 Db7 Bb+7(b9) Gm7 (ADD Ab) Gb7 Fm7 E7(b9) Eb7(b9) D9 Db7 B7(b9) E7(b9) Eb7 Ab+7 Fm7

261 262 263 264 265 (AD LIB) 266 267 268 269

1st Soprano

2nd Soprano

Saxes

1st Tenor

2nd Tenor

Baritone

Trpts

1st

2nd

3rd

4th

5th

Trbs

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

(AD LIB) F7sus (b13) #4

(AD LIB) F7sus (b13) #4

(AD LIB) Eb7sus (b13) #4

(AD LIB) Eb7sus (b13) #4

(WALK) Ab9sus (MIXOLYDIAN)

(FILL TO END)

(GTR) (PNO: COMP) Ab9sus (MIXOLYDIAN)

(GTR) ff

270 4 271 272 6 273 274 8 275 276 10

1st Soprano

2nd Soprano

Saxes

1st Tenor

2nd Tenor

Baritone

Trpts

1st

2nd

3rd

4th

5th

Trbs

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

(1st OPT. TACET)

[illegible]

"First Love Song"

by Bob Brookmeyer

recorded on the **INSIDE THE SCORE** cassette
and on **"BOB BROOKMEYER - COMPOSER & ARRANGER"** (Mel Lewis Jazz Orchestra - Gryphon G-912)

First Love Song is at once both extremely simple and extremely complex. The complexity is in the vertical chord structures and in the sophistication of the constant substitute chords. The simplicity is in the song itself and in the form of the arrangement.

MELODY

The song form is A-A¹-B-A: 32 bars plus a one-bar cadence extension. The motives are clearly stated and developed in the song structure (*Example 1*). The unifying power of the sequences and ascending lines and leaps is powerful. The basic key scheme is shown in *Example 1*.

UPWARD LEAPS AS MOTIVES

STRONG ASCENDING LINE TO HIGHEST NOTE OF 8 BAR PHRASE

"LEAP" MOTIVES

A (8 bars)

L KEY OF E^b

MOTIVE SEQUENCE

A₁ (8 bars)

L KEY OF E^b L KEY OF G

B (8 bars)

L KEY OF A^b

D^M1⁷(b⁹) G⁺7 C^M1 F[#]6^M1 F^M1⁷

A (9 bars)

L KEY OF E^b

RHYTHMIC AUGMENTATION

FINAL RECAP

A₂ (12 bars)

L KEY OF E^b → (E^b) →

MISLEADING MOVE TOWARD SECOND PHRASE VERSION

TAG SEQUENCE BUILT ON REORDERED MOTIVE

G^M1⁷/C

E^b

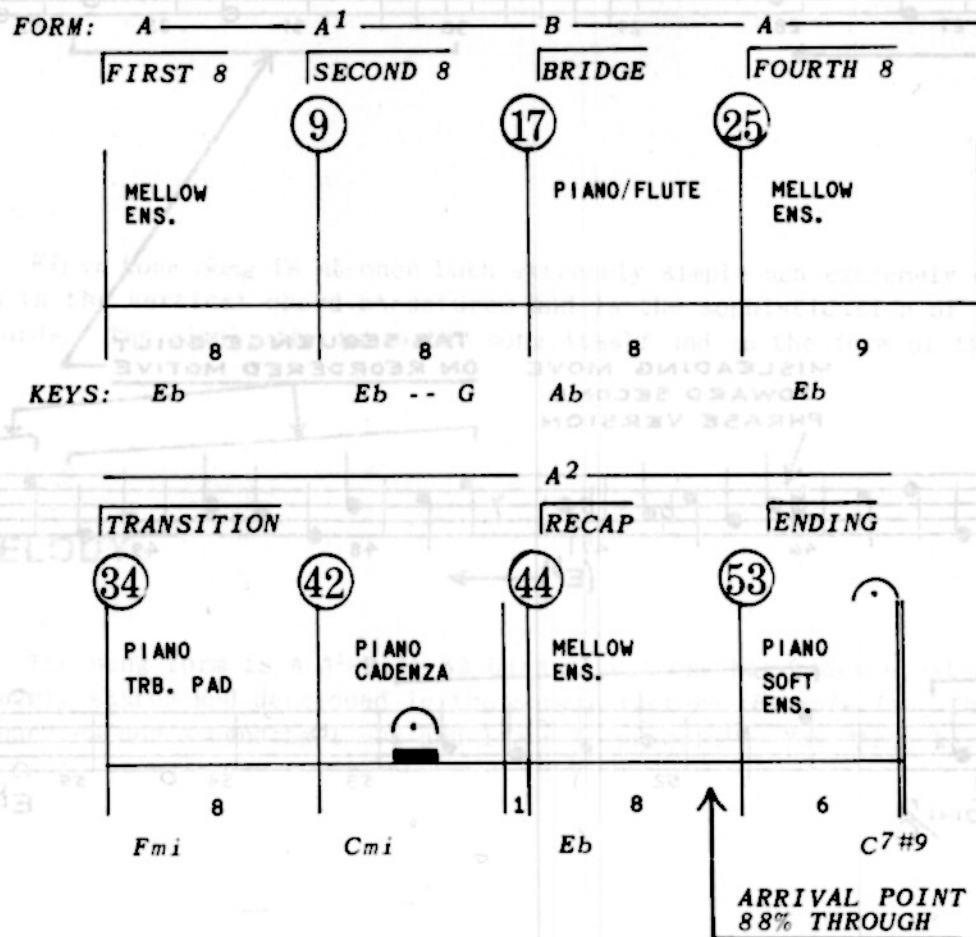
FORM OF THE ARRANGEMENT

Like *Hello And Goodbye*, the instrumental colors are disciplined and limited, keeping the focus in this case on the melody line and the rich harmony. The first two and the last phrases are played by mellow brass (flugelhorns/trombones) and low flute and clarinets playing constantly in rich, extended harmony. The third phrase is suddenly transparent with the piano stating the melody in single notes while the flute answers.

After this first chorus, the piano plays an 8-bar transition over trombone and woodwind pads, leading to a long free piano cadenza starting in C minor. Both the published solo and the Jim McNeely solo on the Mel Lewis record start in C minor, then go through either F minor or D major to a final B \flat 7sus to set up the written-in melody line which leads back to the E \flat melody (which surprisingly always starts on a G \flat major chord) at 44. This is again played by mellow brass and woodwinds, and leads up to a cadence in E \flat before ending on a C¹³(#9). This ending on a C bass and the returning one-line piano figure reminds us of the piano solos in the bridge at 17 and the piano cadenza in C minor.

I have included no dynamic contour chart in diagramming the form because the dynamics are too subtle to show meaningfully. The interest is harmonic and melodic. Each phrase has a focus or arrival point, and the whole chart seems to "arrive" on the third beat of bar 51. This is 88% of the way through the chart, not too different from the 83%-point in *Hello And Goodbye*.

EXAMPLE 2



ORCHESTRATION

The distinctive colors of *First Love Song* derive from the use of four flugelhorns in place of trumpets and from doubling the lead flugelhorn line with flute. Saxophones are never heard and the three clarinets and bass clarinet are mixed in with the middle and lower brass voices, sometimes doubling harmony notes (bar 11). More importantly, each of the harmony parts played by the reeds and brass is a melodic line whose voice leading justifies the unusual use of upper extensions low in the voicings (note the bass clarinet in bar 11 as related to the trombone notes).

HARMONY

The harmony of *First Love Song* is complex and will be difficult to understand unless one understands the use of substitute chords and the concept of tonicization (or transient modulations) as explained on page 55 (analysis of *Three And One*).

Study the analysis under the chord symbols by first isolating the transient tonic (I), then reading the prior chords and their explanation as chord functions. Play the chords at the piano as you study. Beyond playing these chords at the piano, play or sing individual parts to follow their voice leading. At this slow tempo, the logic of these lines is unusually apparent.

As in *Hello And Goodbye*, Brookmeyer does not use every available chord tone in these dense voicings. The sonorities are discriminately chosen. For those tempted to write in this style, you must keep in mind the cautions on rule-breaking explained in the previous chapter. You must also realize that the playing must be extremely well in tune for these structures to work.

by Bob Brookmeyer

(SUB. SAK PARTS
PROV. FOR WW DBLS

SLOWLY ♩ = c. 60

(NAME, DATE PROVIDED FOR, SET ALSO SAID)

Flute

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

Flügelhorns

(or Tpts. in Stand)

Trbs

4 ch (F)

Drums

Guitar

Plans

WOODWINDS

GRASS

KEY E^b: b1

each of these acts as an upper chromatic substitute to the following chord

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Flute

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

Bass Clarinet

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

WOODWINDS

BRASS

$E^b \frac{9}{4} (MA^7)$ $B^b \frac{13}{11} (\frac{\#11}{b9})$ E^b $G^b F^7$ $E MA^7$ $E^b MA^7$ $G^b MA^7$ $C MI^11$ $A MI^13$ $A^b \frac{13}{11}$ $G MA^13$ $E^b \frac{13}{11}$ $A MI^13$ $C \frac{13}{11} (\#11)$ $B MI^9$ $D MI^9$ $E^b \frac{13}{11}$ $A MI^11$ $B^b \frac{13}{11}$ $C MI^11$ D^7 SUS A^b G^b F^7 $F MA^13$ $E^b \frac{13}{11}$

$(E^b): I$ $\frac{V^7}{I}$ (AS IN BAR 1) $G-II MI^7 b II^7$ I $VI^7 II MI^7 IV^7$ $III MI^7$ $G-II MI^7$ $III^7 IV^7$ $Y^7 SUS$ VII^7 I VII^7 $b VII^7$ VI^7

$[a: Y^7 I MI^7]$ $a: Y^7 SUS b II^7 I MI^7$ $[E^b II^7 I^7]$

$[b: b II^7 I MI^7]$

Flute 22 23 24 25 26 27 28

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

connecting motive used later in bar 43 & expanded in bars 38-41

Drums: (ALONE)

Guitar: (Pizz.)

Piano: (ALONE)

Flute 29 30 31 32 33 34 35

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Bass

Drums

Guitar

Piano

VERY SOFTLY

Blend w/w.o.'s

motive from bar 17

45-60 SEC. PNO.
Cadenza - ad lib
on theme or use
variations (writ-
ten solo provided
on part)

motive from
bars 18 & 21

(AS IS-CUED IN ENS.)

misleading move toward second phrase
version in G before returning to final
phrase repetitions in Eb

"ABC Blues"

by Bob Brookmeyer

recorded on the *INSIDE THE SCORE* cassette
and on "THE JAZZ ORCHESTRA" (Thad Jones/Mel Lewis Jazz Orchestra)

ABC Blues, in contrast with *Hello And Goodbye* and *First Love Song*, does not start with a simple, singable diatonic tune followed by rich complex development. It begins with an obvious atonal melody in a typical pointillistic atonal texture and gradually makes us hear this atonal melody as being part of the blues vocabulary.

The *tone set* is of 11 tones (one F is repeated):

EXAMPLE 1



The last three tones (in brackets) are not used after the original pointillistic appearance until the final recap of the opening. The first ten notes become the blues melody.

In keeping with the aim of the atonalists to negate any feeling of tonality and to avoid tertian structures, Brookmeyer stresses *outside* intervals: minor 9th, minor 2nd, and major 7th. These intervals not only set up the angular disjunctive lines that give it a serial

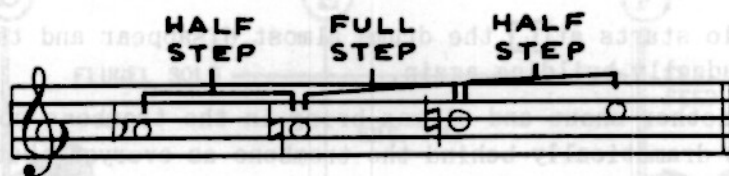
EXAMPLE 2



texture, but they are some of Brookmeyer's favorite biting intervals as shown in the previous two scores, and they set up logically the vertical dissonant structures in bars 58 and 82.

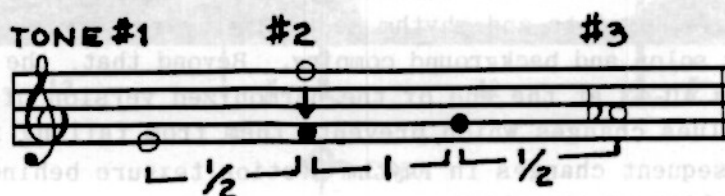
Another important *cell* of four tones is the one heard in the motive in bars 26-27 played by baritone sax, 3rd and 4th trombones, and piano (see *Example 3*). This motive turns out

EXAMPLE 3



to be the principal shout figure at **G** and is harmonized as a background figure in bars 58-60. It is more closely related to the original tone-set than is at first obvious. The first three notes of a set are the ones most easily remembered. If we put the first three tones in the same octave and add a fourth tone of G (the only pitch missing in the original tone-set) to make two intervals of a minor 2nd separated by a major 2nd, we have the transposed version of the motive from bars 26-27:

EXAMPLE 4



The gradual transformation of the original 10-tone atonal line into a blues line follows a calculated sequence:

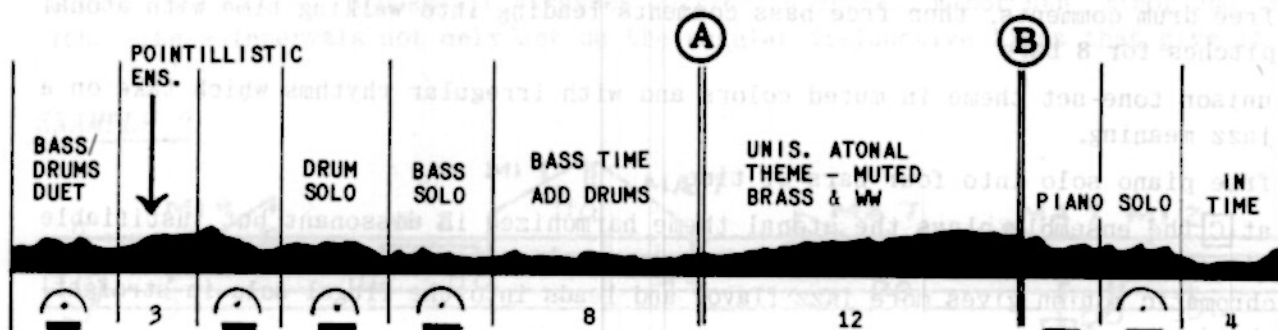
1. pizzicato bass and drum duet -- this jazz version of a percussive, pointillistic texture leads into:
2. an out-of-tempo pointillistic presentation of the tone-set theme in muted brass, woodwinds, piano (more "orchestral" colors)
3. free drum comments, then free bass comments leading into walking time with atonal pitches for 8 bars
4. unison tone-set theme in muted colors and with irregular rhythms which take on a jazz meaning.
5. free piano solo into four bars of time
6. at **C** the ensemble plays the atonal theme harmonized in dissonant but justifiable clusters in mellow, into-the-stand colors --- in bars 40-41, the low open-spaced chromatic motion gives more jazz flavor and leads into the flugel solo in straight-ahead time at **D**

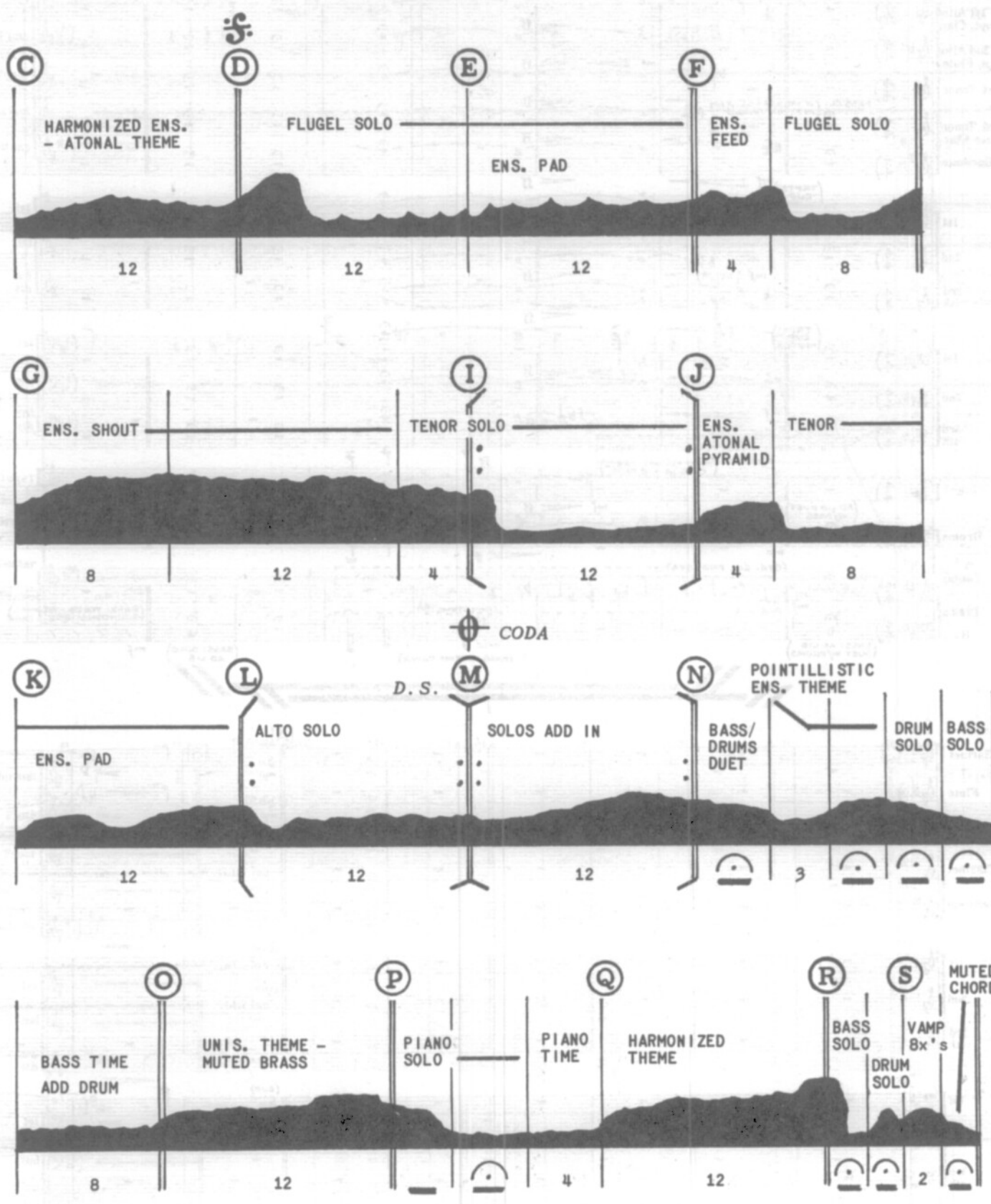
7. after three choruses of blues, the band shouts at **G** on the 4-tone motive shown in *Example 4*, the first time the whole band has reached this all-out jazz peak -- the last four bars peak in the biggest climax of the chart, kicking in the tenor solo at **I** -- a pointillistic texture of pyramid accents at **J** keeps unifying the score in this atonal vein,
8. as the alto solo starts at **L**, the drums almost disappear and the dynamics come way down before gradually building again,
9. on the D.S., another shout and climax bring in the trombone solo at **I** -- at **L** the texture changes dramatically behind the trombone as everyone but the bass drops out and again gradually builds,
10. as the trombone solo ends, the other solo instruments gradually enter for a multiple improvisation which is one more jazz version of atonal free texture -- this thins out and quiets to lead to the bass cadenza,
11. one more recap of the unison and harmonized theme leads into a final vamp with a "Duke-ish" muted trumpets/saxes voicing that swells up to a smaller but effective final climax before quieting to the last held chord.

One of the traps in pieces which combine non-jazz and jazz elements is that, after a "serious" introduction and a transition into jazz feel, charts often let down and sound ordinary going into straight-ahead jazz. The fact that *ABC Blues* does not fall into that trap is no accident. In addition to the carefully worked out transformation just analyzed, Brookmeyer counted on his soloists and rhythm section players to pick up the serial style and carry it into their solos and background comping. Beyond that, the use of minor chords with major 7ths in bars 40-43 at the end of the harmonized version of the theme casts an unusual color on the blues changes which prevents them from falling into a normal blues sound. Also, the subsequent changes in rhythm section texture behind the solos help to sustain the fantasy quality of the chart.

The form of the arrangement and its dynamic contour look like this:

EXAMPLE 5





ABC BLUES

by Bob Brookmeyer

BASS + DRUMS - AD LIB DUET J = c. 80 - Rubato

1st Alto opt. Clar. (CLAR.)

2nd Alto opt. Flute

Saxes 1st Tenor

2nd Tenor opt. Bass Clar.

Baritone

Trpts 1st

2nd

3rd

4th

Trbs 1st

2nd

3rd

4th

Solo Flugel (opt.)

Drums

Guitar

Piano

Bass

DRUM SOLO

BASS SOLO

A Tempo - Swing J = c. 160

(CLAR.)

(FLUTE)

(BASS CL. (IF NO BASS CL. PLAY ON TENOR))

(TRPTS. CUP MUTES)

(TRBS. CUP MUTES)

(SOLO FLÜGEL PARTS CUED IN 3-4 TRPT.)

(AD LIB DUET W/ BASS) (CYM.)

(GTR: COL PNO. SVA)

(BASS: AD LIB DUET W/ DRUMS)

(END STEMS UP)

(BASS: STEMS DOWN)

(BASS: WALK-ATONAL SOUNDING LINE)

(BASS: SOLO AD LIB)

Clarinet

Flute

Saxes 1st Tenor

Bass Clarinet

Baritone

Trpts 1st

2nd

3rd

4th

Trbs 1st

2nd

3rd

4th

Flugel

Drums

Guitar

Piano

Bass

(A)

(CUP)

(CUP)

(CUP)

(CUP)

(CUP)

(FREE TWO-BEAT FEEL)

(GTR) (FREE TWO-BEAT FEEL)

(PNO. (BASS))

(B) (B5)

G_BM₁ (HAT)

F_M (HAT)

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35 36 37 38 39 40 41 42

Saxes

Clarinet

2nd Alto

1st Tenor

Bass Clarinet

Baritone

Trpts

1st

2nd

3rd

4th

Trbs

1st

2nd

3rd

4th

Flugel

Drums *simile*

Guitar

Piano

Bass

(GTR. 4) PNO. 4

(PNO.)

(BASS)

35 36 37 38 39 40 41 42

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

B \flat 7(b9) (b9)

E \flat 13

A \flat 13

B \flat 7(b9)

E \flat 13 (MA7)

E \flat 13 (MA7)

D \flat 13 (MA7)

A \flat 13

B \flat 7(b9) (b9)

E \flat 13 (MA7)

E \flat 13 (MA7)

D \flat 13 (MA7)

A \flat 13

B \flat 7(b9) (b9)

E \flat 13 (MA7)

E \flat 13 (MA7)

D \flat 13 (MA7)

A \flat 13

51 52 53 54 55 56 57 58 59

(CONTINUE FLUGEL SOLO 1ST X)
(CONTINUE ALTO SOLO ON D.S.)

Saxes

Clarinet

2nd Alto

1st Tenor

Bass Clarinet

Baritone

Trpts

1st

2nd

3rd

4th

Trbs

1st

2nd

3rd

4th

Flugel

Drums

Guitar

Piano

Bass

Chords: $G^7(b^9)$, A_{mi}^7 , $D^7(\#9)$, $G^7(b^9)$, A_{mi}^7 , $B^b_{mi}A^7$, $C_{mi}A^7$, $B^b_{mi}A^7$

Chords: $C^7(b^9)$, D_{mi}^7 , $G^7(\#9)$, $C^7(b^9)$, $D_{mi}A^7$, $E^b_{mi}A^7$, $F_{mi}A^7$, $E^b_{mi}A^7$

Chords: $B^b^7(b^9)$, C_{mi}^7 , $F^7(\#9)$, $B^b^7(b^9)$, $C_{mi}A^7$, $D^b_{mi}A^7$, $E^b_{mi}A^7$, $D^b_{mi}A^7$

(BASS: SOUNDING BVA BASSA)

SAXES

BRASS

RHYTHM

HARMONIC DETAIL

Chords: $C_{mi}A^7$, $D^b_{mi}A^7$, $E^b_{mi}A^7$, $D^b_{mi}A^7$

Chords: $C_{mi}A^7$, F , $B^b_{mi}A^7$, $E^b_{mi}A^7$, $D^b_{mi}A^7$

⁴⁰ A^bMA^7 $F^{\sharp}MA^7$ FMA^7 E^bMA^7 $C^{\sharp}MA^7(bs)$ $G^7(b^{\sharp})$ A_{mi}^7 $D^7(\sharp 4)$ $G^7(b^{\sharp})$

Clarinet
 2nd Alto
 1st Tenor
 Bass Clarinet
 Baritone
 1st
 2nd
 3rd
 4th
 1st
 2nd
 3rd
 4th
 Flugel
 Drums
 Guitar
 Piano
 Bass

D^bMA^7 BMA^7 B^bMA^7 A^bMA^7 $G^bMA^7(bs)$ $C^7(b^{\sharp})$ D_{mi}^7 $G^7(\sharp 4)$ $C^7(b^{\sharp})$

BMA^7 A_{mi}^7 A^bMA^7 G^bMA^7 $E_{mi}^7(bs)$ $E_{mi}^7(bs)$ $B^b7(b^{\sharp})$ C_{mi}^7 $F^7(\sharp 4)$ $B^b7(b^{\sharp})$

(GTR: COL PNO.)
 (PNO: L.H.)
 (WALK)
 col Pno.

SAXES
 BRASS
 RHYTHM
 HARMONIC
 DETAIL

BMA^7 A_{mi}^7 A^bMA^7 G^bMA^7 $E_{mi}^7(bs)$

BMA^7/F A_{mi}^7/B^b A^bMA^7/F G^bMA^7/B^b $E_{mi}^7(F)/B^b$

(CONTINUE FLUGEL SOLO 1ST X)
(CONTINUE ALTO SOLO ON D.S.)

70 71 72 73 (A) 74 75 76 77

Saxes

Clarinet (CLAR. - 1st X)

2nd Alto

1st Tenor

Bass Clarinet

Baritone

Trpts

1st

2nd

3rd

4th

Trbs

1st

2nd

3rd

4th

Flugel

Drums

Guitar

Piano

Bass

Chords:

- G¹³ sus
- F^{#13} sus
- G⁷(b⁹)
- C¹³ sus
- B¹³ sus
- C⁷(b⁹)
- Bb¹³ sus
- A¹³ sus
- Bb⁷(b⁹)

Other markings:

- (CLAR. - 1st X)
- (TO ALTO - 1st X)
- (TPITS: OPEN)
- (TRANS: OPEN)
- (PNO. & GTR)
- (BASS)
- simile
- cel Pno.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves, each with a specific instrument or section label on the left:

- SAXES:** The top staff, featuring a key signature of one flat (B-flat) and a common time signature (C). It includes a treble clef and a soprano saxophone part. The melody is marked with notes T1, T2, and T3, indicating specific tones or techniques.
- BRASS:** The second staff, featuring a key signature of one flat (B-flat) and a common time signature (C). It includes a treble clef and a brass section part, with notes marked with a 'b' indicating a flat.
- RHYTHM:** The third staff, featuring a key signature of one flat (B-flat) and a common time signature (C). It includes a treble clef and a rhythm section part, with notes marked with a 'b' indicating a flat.
- HARMONIC DETAIL:** The bottom staff, featuring a key signature of one flat (B-flat) and a common time signature (C). It includes a treble clef and a harmonic detail part, with notes marked with a 'b' indicating a flat.

The score is presented in a black and white format, with a decorative border at the top and bottom. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values, all rendered in a clear, legible font.

shout built on motive
from bars 26-27

2802

ABC BLUES

ON CUE

116 117 118 119 120 121 122 123

1st Alto *sf* *f* *sf*

2nd Alto *col 1st Alto*

1st Tenor *C7(b9)* *C7(b9)* *(4)* *F13(#9)*

Bass Clarinet *sf* *sf* *sf*

Baritone *sf* *sf* *sf*

1st *sf* *sf*

2nd *sf* *sf*

3rd *sf* *sf*

4th *sf* *sf*

1st *Bb7(b9)* *Bb7(b9)* *(h)* *Eb13(#9)*

2nd *sf* *sf* *sf* *(PLAY 1st x)*

3rd *sf* *sf*

4th *sf*

Flugel

Drums *(12)*

Guitar *Bb7(b9)* *(GTR: COL PNO. BVA)* *(GTR: COL PNO.)* *Eb13(#9)*

Piano *Pad* *(BASS: SOUNDING AS WRITTEN)* *Eb13(#9)*

Bass *(WALK)*

(PAGE 175)

124 (TO CLAR.) 125 126 127 128 129 130 (CLAR.) 131

1st Alto *col 1st Trpt.*

2nd Alto *C7(b9)* *Dm7* *G7(#9)* *C7(b9)* *Dm7* *Ebm7* *Fm7* *Ebm7*

1st Tenor *C7(b9)* *Dm7* *G7(#9)* *C7(b9)* *Dm7* *Ebm7* *Fm7* *Ebm7*

Bass Clarinet *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Baritone *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

1st *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

2nd *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

3rd *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

4th *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

1st *Bb7(b9)* *Cm7* *F7(#9)* *Bb7(b9)* *(TRPT: DEEP STAND)* *(TRPT: DEEP STAND)* *(END SOLO)* *(PLAY)*

2nd *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

3rd *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

4th *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

Flugel

Drums *(4)* *(8)*

Guitar *Bb7(b9)* *Cm7* *F7(#9)* *Bb7(b9)* *(GTR: COL PNO. R.H. RHYTHM BVA BASSA)* *Cm7* *Dbm7* *Ebm7* *Dbm7*

Piano *col Pno.* *(PNO. L.H. COL BASS BVA BASSA)*

Bass *(BASS: SOUNDING BVA BASSA)*

132 133 134 135 (TO ALTO) 136 137 138 139

Clarinet

2nd Alto

1st Tenor

Saxes

Bass Clarinet

Baritone

Trpts

1st

2nd

3rd

4th

Trbs

1st

2nd

3rd

4th

Flugel

Drums

Guitar

Piano

Bass

Chords: D^bMA^7 , BMA^7 , B^bMA^7 , A^bMA^7 , $G^bMA^7(b5)$, $C^7(b9)$, Dm^7 , $G^7(\#9)$

Chords: BMA^7 , A^bMA^7 , A^bMA^7 , G^bMA^7 , $EMA^7(b5)$, $EMA^7(b5)$, $B^b7(b9)$, Cm^7 , $F^7(\#9)$

Annotations: sfp , $(GTR: COL PNO.)$, $(PNO. L.H.)$, $(WALK)$, $col PNO.$

(ALTO)
SOLO AD LIB

140 141 142 143 144 145 146

1st Alto

2nd Alto

1st Tenor

Saxes

Bass Clarinet

Baritone

Trpts

1st

2nd

3rd

4th

Trbs

1st

2nd

3rd

4th

Flugel

Drums

Guitar

Piano

Bass

Chords: $G^7(b9)$, $C^7(b9)$, $B^b7(b9)$, $B^b7(b9)$, $E^b7(\#9)$

Annotations: $(END SOLO)$, (4) , p , p (BASS ONLY)

147 148 149 150 151 152 153

1st Alto $G^7(b^9)$ A_{m1}^7 $D^7(\#^9)$ $G^7(b^9)$

2nd Alto

1st Tenor

Bass Clarinet

Baritone

1st

2nd

3rd

4th

1st

2nd

3rd

4th

Flugel

Drums


Guitar

Piano

Bass

$Bb^7(b^9)$ C_{m1}^7 $F^7(\#^9)$ $Bb^7(b^9)$

D.S. al \oplus (D)

 CODA OPEN REPEAT (AT LEAST 4 X'S)

1ST	x - TEN	SOLD
2ND	x - add	TENDER S&X
3RD	x - add	ALTO S&X
4TH	x - add	FLUGEL

154 SOLI AD LIB (ENTER 3rd X) 155 156 157 (4) 158 C13(#9) 159 160 G7(b9) 161 162 Am7 163 D7(#9) 164 G7(b9) 165

1st Alto (TO FLUTE)

2nd Alto SOLI AD LIB (ENTER 2nd X) col Flugel

1st Tenor col Flugel

Bass Clarinet

Baritone

(TRPTS: TO CUP MUTES)

1st

2nd

3rd

4th

SOLI AD LIB col Bass

2nd (TO CUP MUTE)

3rd (TO CUP MUTES)

4th

SOLI AD LIB (ENTER 4th X) C7(b9) (4) F13(#9) C7(b9) Dm7 G7(#9) C7(b9)

Flugel

Drums (4) (8) (12)

Guitar (GTR: COL BASS) (PND) col Bass

Piano Bass Bb7(b9) (4) Eb13(#9) Bb7(b9) Cm7 F7(#9) Bb7(b9)

176

Bob Brookmeyer interview

Ray Wright: What can you add to my analysis to clarify your writing goals and methods?

Bob Brookmeyer: *I looked through the chapter thoroughly and I was very impressed by it. When I finished reading it I felt very smart, realizing that when I sit down to write I'll become very dumb again!*

I enjoyed the way you picked out connections throughout the pieces that were unconscious with me. Like the raised and natural 5ths in 'Hello And Goodbye' and the repeating motive in 'ABC Blues' (bars 26, 82). I wasn't consciously aware of them.

RW: That's really amazing since they are so consistent and functional. How do you feel about my warning to arrangers to use caution in writing complex harmony, as in 'First Love Song,' unless they have a super in-tune band to play it?

BB: *Yes. Otherwise it can be very discouraging. But I'm glad some bands can play them now. I've heard a couple of bands begin to play 'First Love Song' and it sounds pretty horrendous until they realize they have to do a lot of things to play better themselves before they can play the piece right.*

RW: What is your point of view when you include a chord 3rd as well as the 4th in a suspended dominant 7th chord, as in bars 17-32 of 'Hello And Goodbye'?

BB: *Well, I probably first heard that sound in a root position with the 3rd and 4th adjacent, probably from Stravinsky because he uses it so well. I use it as a deliberately disturbing situation, which I like to do. I like to take a normal situation and find a way to disturb it -- make it tense, do something with it, make it active.*

I got interested in your graphs because, in trying to explain lines, I have said that I view them like architecture. For example, B major over C will press down (like a physical pressure) on the whole tonality, upon the musical sense, while a Db will lift up. So there actually is a physical movement, like the 3rd and 4th in the Ab suspended chord (in 'Hello And Goodbye') seem to make angles. If I think about it I'll see shapes of lines, actual geometric feelings of pressure, of building.

I think it's good when people start experimenting, looking around the piano to realize that there are pulls and pushes, like a physical presence. If you learn to look for it, it will give you another dimension in selecting harmonic materials.

One thing I've gotten interested in thinking about is the effects music has on people, since one person playing alone is different than one person playing for one other person. And one person playing unaccompanied among 17 persons is different than one person playing for 3,000 people. The dynamic changes all the time. I found that when Mel's band plays my arrangement of 'Skylark' (the first writing I'd done for a while), there was a built-in four-measure rest at the end when the audience never did anything. It was completely still. So I had control of them for four bars. Same with the simple piece called 'Sad Song.' It completely flattens out the Vanguard audience. There's just no emotion left. It seems to have a powerful effect on people. We have to play something like 'Hello And Goodbye' afterward to cheer up the audience.

- RW: That must really be gratifying, to have such communication with the audience.
- BB: Yes, and it's interesting and challenging, as you realize you have some power over the atmosphere, and mood, and emotions in the room. That's a dimension of writing that doesn't get talked about too much. Most of the young writers I hear just seem to go straight ahead and get material out, and figure, "I'll do a big thing here and some small things and some solos," not realizing that they control not only the music but the feelings of the guys in the band and the people who hear it.
- RW: How did the form of 'Hello And Goodbye' evolve?
- BB: I wanted the band to start playing as if they were just making it up. I didn't want the melody to be important. I wanted the whole thing to start just like a long line drawn on paper, just to get everybody humming together and getting a general feeling.
- RW: In the dense dissonance which is piled up in bar 90 at the end of the soprano sax 'B' section through stretto entrances of that one motive, did you first decide the make-up of the arrival chord or did the motives lead you into that chord?
- BB: They led me. The music usually leads me -- I have very little luck leading music.
- RW: What comment do you have about my concept of the difference between density and intensity?
- BB: I agree, because the minor 2nd can be the most intense thing or the density can, depending on the situation. I like what you say about not using formula voicings, that everything was picked to keep within a consistent tension. So I used as many or as few notes as I needed to sound right to me to keep the tension going. I wanted to keep the situation aggravated until the last four bars (bar 61) in that Ravel-like triad situation.
- RW: Are there any points you want to add to my comments about your shaking us up with simultaneous natural and sharp 9ths?
- BB: I would encourage people to take chances. I hear so much successful method writing, especially in those rock-and-roll jazz writers. Most of the writing is geared around that, and they're adept at writing single-note chords instead of finding orchestral textures. Because the rock-and-roll rhythm allows nothing delicate to happen in the lower and inner voices, everything is very primitive. I'm trying to encourage them to get away from situations like that so they can hear every voice, not to write rock-and-roll ballads because it kills every premise of lines and delicacy and shading. But if you compose without rhythm section or with just percussion and bass, you can keep the music sense of it. Because if they keep writing for situations, they won't learn anything. They'll keep writing as in commercial writing -- you keep writing what you have to and the situation always dictates less than you can do. So if they don't put themselves in positions to write experimentally, they won't learn how to do things. They won't find choices, they won't make mistakes which they have to make. I don't hear many mistakes in the writing of young people today! It's very discouraging!
- It's funny, but reading your analysis of what I've written, I'd go back and change about everything I've done, if I had time.
- RW: Why? I wasn't analyzing faults.

BB: *I see many faults, mistakes in orchestration, harmonic structure, but all that is work in progress so I'm just trying to make the next piece better.*

RW: *In 'Hello And Goodbye,' bar 232, the simultaneous natural and sharp 5ths in the major 7th chords made me hear inverted augmented major 7th chords. How do you think of them?*

BB: *It was written to get the thrilling texture of the double minor 2nds. It gives a very vibrating sound.*

RW: *In 'First Love Song,' is there any kind of guiding principle on choosing substitute harmony that you could give?*

BB: *Well, everything worked on a plane. Things either seem to press down or want to move up. I tried to listen to where things wanted to go. Again, the idea of avoiding formula writing was true in 'First Love Song' too. Notes were picked from a chord name to make certain effects happen. The same chord would appear two or three times and have different notes in it or be positioned in different ways to sound differently.*

RW: *In 'ABC Blues,' what meaning do the dissonant intervals in the theme have to you?*

BB: *When I hear a major 7th, it sounds like it's pressing down and a minor 9th seems to be expanding, so they have shapes for me and I keep the shapes I like. I wanted it to sound serial because I like serial things. And those are the notes that sounded best to me.*

RW: *What final advice can you give a writer who has been motivated enough to study this book and your writing?*

BB: *I think it would be very nice if people would spend a lot of time playing at the piano and listening to what it really sounds like, rather than just getting through situations in order to finish a piece. I think the time spent reflecting is the time that counts in writing.*

I remember that Bill Finnegan told me a story about Debussy sitting for days playing a chord until he understood all of the things about that chord that he wanted to hear and how he wanted to orchestrate it. Until it becomes a part of you.

It's like listening to Charlie Parker on a record and learning a solo, which could take a couple of weeks for a dummy like me when I was a kid. Or seeing it in a book and saying, "Aha, there it is; I'll play it through." And you learn nothing. But if you experience it, it becomes part of your language. The kids need to know that.

RW: *Amen!!*

summary

After studying the eight scores of these fine writers, certain points about the craft of arranging can be made. The three writers differ in certain clear ways but, in common with many fine writers, they share an amazing number of qualities:

1. Each writer gives each chart a focus, a character, a story which has a beginning, a middle, and an end.
2. Each has a consistency of harmonic and voicing procedures, whether accomplished consciously or subconsciously.
3. Each score relies most of all on good, idiomatic tunefulness before taking into account the additional elements of harmony, color, texture, and form.
4. Rhythmic invention is of primary importance.
5. Re-use of the material is constantly seen. It is, of course, an efficient way of working, but beyond that it provides a classy kind of unity.
6. Harmony, whether simple or complex, is used to serve the needs of the chart.
7. In all cases, the balance in the use of the variable elements is controlled so that some elements remain constant while the focus of attention is directed to other elements. For example, in *Basic - Straight Ahead*, Nestico keeps the form, voicings, color, and harmony constant and predictable to highlight the groove, but he uses subtle variations of rhythm, melody, dynamics and key modulation.

In *Three And One*, Thad holds the form, the basic chord changes, and tonality constant while highlighting color and texture changes between the trio, full ensemble and sax soli by using substitute chords and rhythmic variations.

In *Hello And Goodbye*, Brookmeyer uses a simple tune, unchanging voicings, only one key change, and simple basic chords while the form, color, and texture change from dense to transparent textures to surprise us.

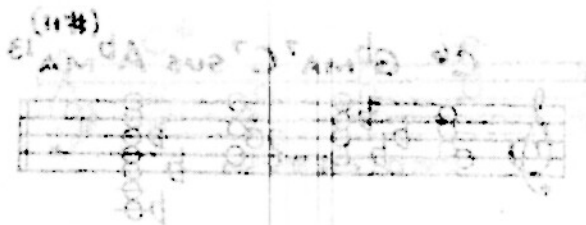
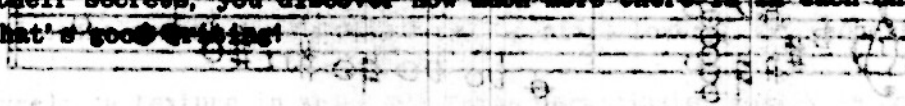
8. Harmonies are justified and voice-leading (as an important aspect of tunefulness) is never forgotten.
9. Good registers and idiomatic writing for the instruments have been pointed out continually, as has the principle of making each section sound harmonically good when heard by itself.

The differences among the three writers seem small in comparison with their similarities:

1. There are differences in harmonic richness, both vertically and in the use of passing and substitute chords. The scope of such differences goes from the deliberately simple 4-part, non-dissonant structures of Nestico to the rich, complex "seasoned with dissonant grinds" writing of Thad to the pointed dissonances used by Brookmeyer as he alternates between tension and release.

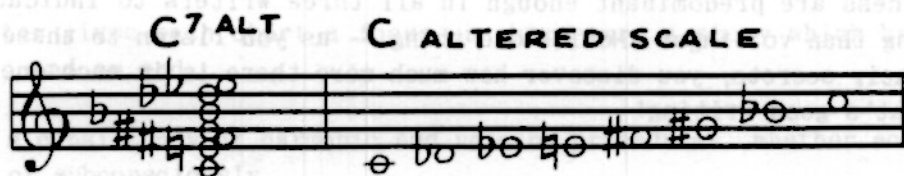
2. Regarding form, the degree of ~~complexity~~ ^{variety} in normal 32-bar song and head-and-variation forms for the overall chart is different for each writer. But none of them are locked into any rigid formula for either the song form or the arrangement form.

In retrospect, aspiring writers should note that the elements of focus, balance, and natural tunefulness are predominant enough in all three writers to indicate that there is more to arranging than ~~voicings~~ ^{Notice one thing} -- as you listen to these charts over and over to learn their secrets, you discover how much more there is in each one to learn and to appreciate. That's good ~~writing~~ ^{writing}!



glossary

alt.: altered; $C^7 \text{ ALT}$ - $C^7 \text{ ALTERED}$ - a dominant 7th type chord which includes sharp and flat 5ths and 9ths; a C altered scale includes the notes of the $C^7 \text{ ALT}$ chord.



atonal: an absence of tonal centers.

basic chorale voicing (or true-bass or basic ensemble voicing): the voicing in which the individual parts move independently of the lead line, balancing the sometimes conflict-requirements of good voice leading and good vertical sonority. No strict rules of the spacing between parts apply, but the lower intervals are generally larger and the upper ones smaller (see *Basie - Straight Ahead* analysis on page 10).

block voicing: a thickened-line voicing of close positioned 4-part harmony.

blue notes: the lowered 3rds, 5ths and 7ths of major scales.

borrowed chord: a chord borrowed from a parallel mode to give a chord quality (major, minor, half-diminished, etc.) different from the normal chord built on that scale tone. For example, $D\flat^7$ in the key of C major is borrowed from the parallel mode of C minor, where the II^7 chord is a half-diminished chord.

cell: a short, intervallically constant motive.

close voicing: non-spread vertical structures, usually stacked 3rds with occasional 2nds and 4ths.



CLOSE VOICINGS

clusters: vertical structures mostly of stacked 2nds.

comp: an abbreviated jazz term meaning "to accompany," such accompaniment consisting of articulated rhythmic chords usually played by piano or guitar.

concerted ensemble: a passage in which the horns play a harmonized melody in identical rhythms.

density: the degree of sound thickness produced by the quantity of different tones within a given interval.

diatonic parallelism: diatonic (scalar) parallelism (planing) occurs in concerted harmony when the non-lead voices move stepwise in the appropriate scale in the same direction as the lead voice's stepwise motion. This differs from true planing (exact parallelism) in that all voices do not move identical intervals because all scalar intervals are not the same.

8vb: a shorthand score symbol for "octava bassa" (octave lower); not properly used in parts.

ensemble (texture): a texture in which all horns participate, mostly in concerted rhythmic harmony.

exact parallelism: planing; each under voice moving exactly the same interval as the lead voice.

extensions: the upper chord tones beyond the seventh.

4-part block writing: the thickened-line harmonization of a melody in which the four parts occur within an octave. This is the basis for 4-part ensembles in which these basic four pitches are distributed in closed or open voicing to other instruments in any octaves (see [E] in *Basie - Straight Ahead*).

grinds (or rubs): dissonances between two voices, usually minor 2nds or minor 9ths.

head: the tune upon which an arrangement is built.

horns: jazz wind instruments.

intensity: quality of psycho-acoustical strength as contrasted with density, the quality of thickness.

inversions: different vertical orderings of a chord's tones without changing voicing.



motive: a brief melodic figure or fragment of a theme.

open voicing: vertical structures spread to a voicing including typically two or more intervals of a 4th or larger.



outside: jazz terminology for tones distant from the basic chord, or for chords more distant from a tonality or from given chord changes.

parallel motion: when all voices move the same direction as the lead line.

passing chord: a chord harmonizing a stepwise melody tone differently than the predominant surrounding harmony (see *Three And One* analysis on page 54). The rhythm section parts do not include symbols for passing chords unless they sound for one beat or longer.

pedal (pedal point): a continuing bass (usually tonic or dominant pitch) through several chord changes.

planing: exact parallelism; each voice moves the exact interval in the same direction as the lead line.

pointillistic: pertaining to a texture in which each succeeding tone is articulated by a different instrumental color.

pyramid: a pile-up of individual tones, one entering after the other and each sustaining the tone.

recap: recapitulation; repetition.

secondary $II\bar{M}I^7$ or $II\bar{6}^7$: the minor 7th or $\bar{6}^7$ th whose root is a perfect 4th below the secondary V^7 to which it resolves.

C B $\bar{M}I^7(b5)$ E 7 A $\bar{M}I$ C 7 F

SECONDARY SECONDARY TRANSIENT

Q: II $\bar{M}I^7(b5)$ V 7 F: { I $\bar{M}I$, III $\bar{M}I$ } I I

secondary V^7 : a V^7 chord whose root is a perfect 4th below any transient tonic.

serial music: music constructed from pre-ordered sequences of pitches (tone rows or tone sets), rhythms, or other parameters.

shout: a concerted ensemble passage written to achieve a climactic, shouting result.

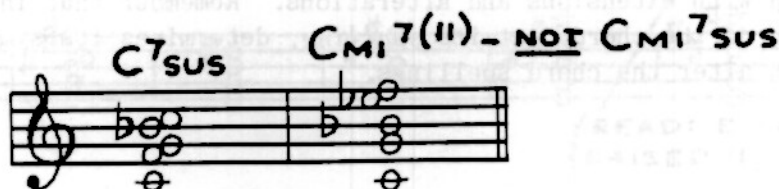
stretto: successive entrances of a motive before the preceding ones have been completed.

substitute chords: chords which reharmonize a melody or a given set of chord changes in a more complete way than do passing chords, which only connect two surrounding chords. The rhythm parts need these chord symbols to avoid a harmonic clash.

solis: a harmonized sectional feature.

Supersax voicing: 4-part block harmonization with 8yb-doubled lead.

suspension: an unresolved dissonance (traditionally held over from a preceding chord); in jazz, exclusively a 4th in a chord in which no 3rd is present. Hence, a minor 7th with a 4th is not a suspension, but is an 11th.



synthetic harmony: harmony that is not identifiable as an idiomatic jazz chord, but which results from strong voice leading. In rhythm section parts, this should be notated in pitches rather than a given chord symbol.



thickened line: harmonized line in which all of the parts move in predominantly parallel motion with the lead line.

tone set: a pre-ordered sequence of tones, usually less than 12.

tonicization: the process of designating any chord (except a diminished 7th) anywhere in a phrase as a transient tonic toward which substitute chords may cadence (see the analysis of *Three And One* on page 55).

transient tonic: see tonicization.

tritone substitution: the V^7 type chord whose root is a tritone away from the normal V^7 in a V^7-I resolution. Hence, a bII^7 chord, which is referred to as an upper chromatic V^7 type chord in this book (see *Three And One* analysis on page 57).

12-tone music: serial music which pre-orders 12 different pitches.

upper chromatic substitute: a V^7 or major 7th type chord which resolves from a half-step above to the following tonic or transient tonic; a bII^7 or bII_{MA}^7 chord (see *Three And One* analysis on page 57).

upper pedal (upper pedal point): a tone, usually of tonic or dominant quality, which may be held in an upper voice through several chord changes.

voice leading: voice motion in which a harmony part moves stepwise or resolves active chord tones in normal directions (7ths down to 3rds in cycles of fifths, leading tones upward, blues notes downward).

voicing: always used here to mean the vertical spacing of tones. In other contexts, it can mean orchestrational mixes of colors.

most-used chord types

In these examples, the basic chord for each type is shown first, followed by versions of the chord type as enriched with extensions and alterations. Remember that in chord symbols in this context the *sound* of the chord, not its *spelling*, determines its symbol. Hence enharmonic spellings do not alter the chord spellings.

1. MAJOR

Chord symbols: C, C⁶, C⁶/₉, C^{MA7}, C^{MA9}, C(ADD 9), C^{MA9}(#11), C⁶/₉(#11), C^{MA13}(#11)

MORE COMMON SPACING

(READ: C 6-9, RAISED 11)

1a. TRIAD SUSPENSION

Chord symbol: C^{sus}

1b. MAJOR TRIAD, FLAT FIFTH

Chord symbol: C(b5)

1c. AUGMENTED TRIAD, MAJOR SEVENTH

Chord symbols: C⁺(MA7), C⁺(MA9)

2a. MINOR

E_{MI} E_{MI}^6 $E_{MI}^{6/9}$ $E_{MI}^{(MA7)}$ $E_{MI}^{9(MA7)}$ $E_{MI}^{11(MA7)}$ $E_{MI}^{9(\#11)}$ $E_{MI}^{6/9(\#11)}$

(READ: E MINOR 9, RAISED 11, MAJOR 7)

2b. MINOR SEVENTH

E_{MI}^7 E_{MI}^9 E_{MI}^{11} E_{MI}^{13}

3. HALF-DIMINISHED SEVENTH

$E_{MI}^{7(b5)}$ $E_{MI}^{9(b5)}$ $E_{MI}^{11(b5)}$ $E_{MI}^{13(b5)}$ $E_{MI}^{7(b9)}$ $E_{MI}^{11(b9)}$

(READ: E MINOR 9, FLAT 5)

4. DOMINANT SEVENTH

D^7 D^9 D^{13} $D^{7(13)}$ $D^{13(\#11)}$ $D^{7(b9)}$ $D^{7(b5)}$

(11th ALWAYS OMITTED, 5th OFTEN OMITTED IN DOMINANT 13th)

$D^{9(b5)}$ $D^{7(b9)}$ $D^{9(\#11)}$ $D^{13(b9)}$ $D^{13(\#11)}$ $D^{7(\#9)}$

5. AUGMENTED

most-used chord types

F⁺ F⁺7 F⁺9 F⁺7(b9) F⁺7(#9) F⁺7(#11) F7 $\begin{pmatrix} \#9 \\ b9 \\ \#5 \\ b5 \end{pmatrix}$ OR F7 ALT

(READ: F AUGMENTED 7, FLAT 9) (READ: F 7 ALTERED)

6. DIMINISHED SEVENTH

E[°] E[°] TRIAD E[°] (MA7) E[°] (ADD F# D#) E[°] (ADD A F#) E[°] (ADD C A D#) E[°] (SUS A)

(READ: E DIMINISHED, ADD F# D#)

Since E[°] already means diminished 7th, it is cumbersome to symbolize a diminished triad. Fortunately it is used extremely rarely.

NOTATING SUSPENSIONS

C^{SUS} C⁷SUS C⁹SUS OR G^{M7}/C OR C¹¹

POLYCHORDS

$\frac{D}{C}$ $\frac{E^b}{G^+7}$ $\frac{D^\#_{M1}}{E_{M1}}$

CHORDS WITH FOREIGN-BASS

$\frac{G}{A^b}$ $\frac{C}{A^b}$ $\frac{A^7}{A^b}$

bibliography

for further study

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